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Doctor WHO

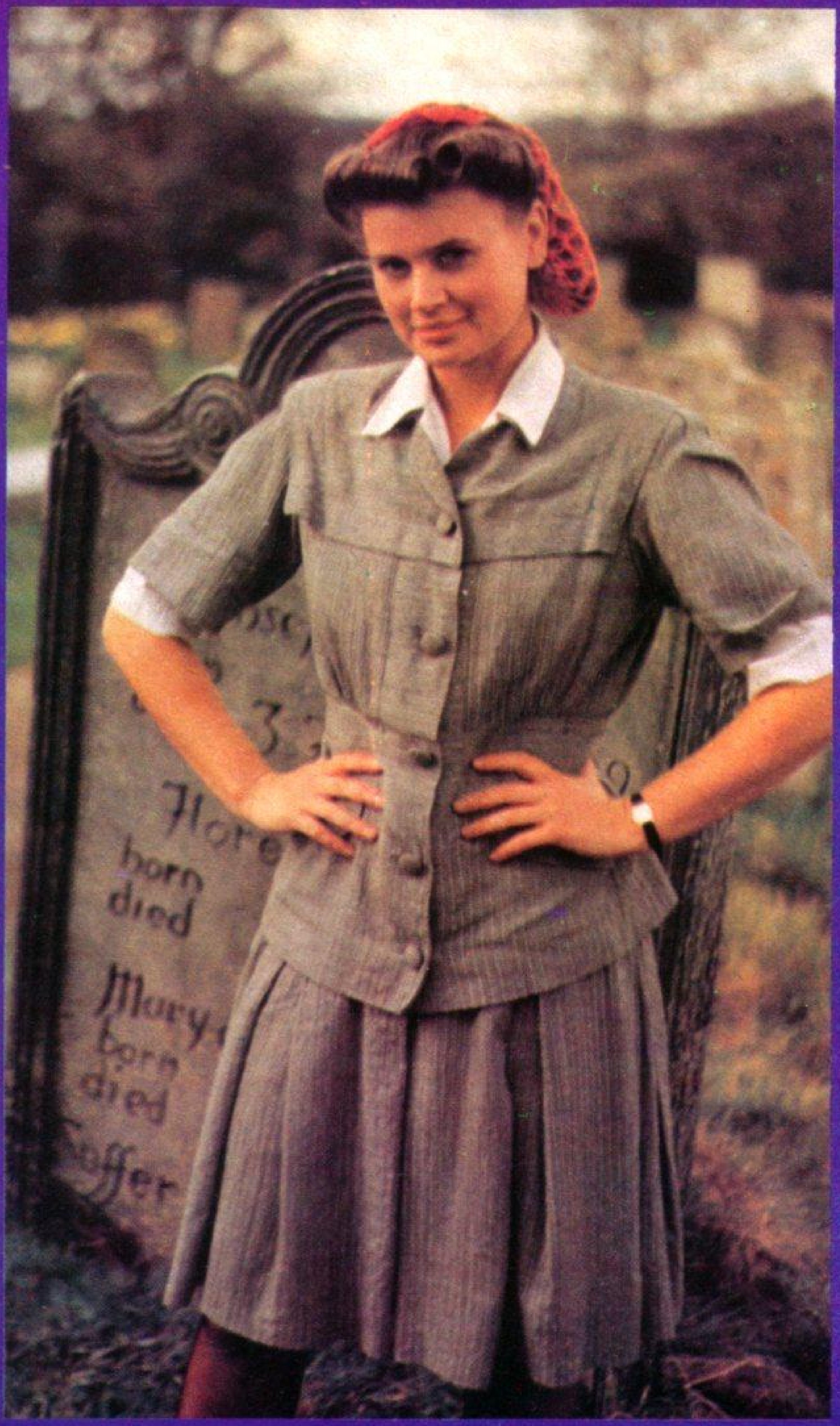
MAGAZINE™
No.152 • SEPTEMBER 1989

DAVROS MODEL COMPETITION INSIDE!

Nemesis OF THE DALEKS

BEGINS THIS ISSUE

PREVIEW



MAIDENS POINT 2

Photographs taken recording of *The Curse of Fenric* in Hawkhurst, Kent back in April. Story preview, Page 6.

MATRIX DATA BANK

First off this issue, a letter from Michael Leon from Hampstead, who writes to ask if there was a *Doctor Who* or Dalek comic strip printed in newspapers in London or other cities, and if so he would like some further information about it.

Unfortunately, there has never been such a strip in existence outside the comics. The Daleks have turned up from time to time in other strips (their appearance in the *IF* strip in *The Guardian* is a recent example) and there have obviously been numerous one-off cartoons to illustrate various subjects both related and not related to *Doctor Who*.

The only Dalek serial that I can think of that ran in a newspaper was a six-part text story written by Terry Nation, which ran in the *London Evening News* on consecutive Saturdays from March 15th, 1974 until April 20th, 1974. It was re-printed, but with different illustrations, in the 1979 WH Allen book, *Terry Nation's Dalek Special*.

IRREGULARS

A few quickies now, and Karoline Wellborne writes from Newcastle upon Tyne to ask what part Suzanna Best played in *Doctor Who,* as a programme from the English National Shakespeare Company's production of *The War of the Roses* says she has appeared in the show.

I cannot actually find a Suzanna Best that has appeared in *Doctor Who*. The closest is Sarah Best, who played a technician in *The Twin Dilemma*. Perhaps she changed her name.

Alastair Thompson from Midlothian has noticed Don Henderson presenting a programme called *Spelling it Out* and wants to know if it is the same actor that played Gavrok in *Delta and the Bannermen*. The answer is yes.

Simon Dillon from Oxford wants to know what part Christopher Hurst had in *Doctor Who*. He appeared in the final Tom Baker adventure *Logopolis* playing a security guard.

TITLE CHANGES

Simon also asks why, in the Target novelisations of *The Dalek Invasion of Earth*, it says that it is based on *Doctor Who and the World's End*, when according to numerous sources that story was called *The Dalek Invasion of Earth*.

The reasons for this are historical. For a long time, there was a lot of confusion over what the majority of the William Hartnell stories were actually globally called. This was because there were no transmitted titles for the stories – every episode had a different title. Therefore when the *Radio Times* published a *Doctor Who* special in 1974 to mark the 10th anniversary of the show, they used the title of the first episode of each story. *World's End* was the title of the first episode of *The Dalek Invasion of Earth*.

Nowadays there is an accepted standard for the titles of the Hartnell stories (although the first three stories still have several titles each; for the record these are: *10,000,000 BC/The Tribe of Gum, The Mutants/The Daleks* and *Inside the Spaceship/Edge of Destruction*) and this confusion does not often arise. I hope this answers the question.

Data Bank compiled by David Howe.

INTO THE VORTEX

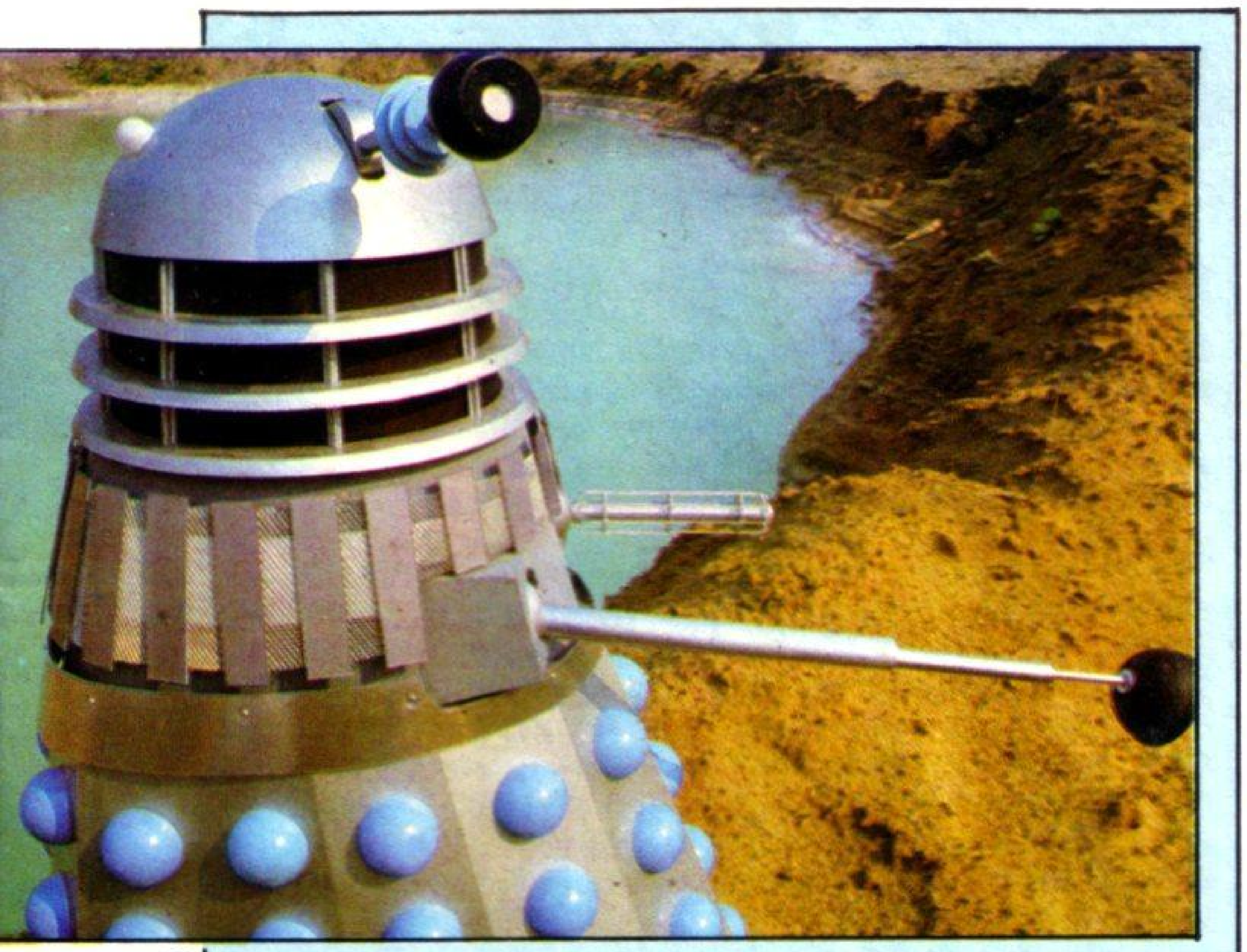


Photo © Julian Vince

> *"You are an enemy of the Daleks! Now you are in our power! You will be exterminated!"*
>
> *The Daleks,* Day of the Daleks

There's no disputing the power of the Daleks, the pepperpot perils that have terrified countless youngsters in the past twenty-five years. Now they're back in our comic strip for the next four issues. You *will* enjoy it . . .

The location recording of ***Survival*** is nearing completion as I write this and Season 26 draws ever closer. By the looks of things so far, it could top Season 25 and will certainly continue to add to the mystery of the Doctor and develop Ace as a character. As you can imagine, the Production Office is keeping tight-lipped about the stories coming up but with any luck the sofa should once more become a protection whilst watching the show.

The Ultimate Adventure draws to a close soon and I'd just like to make a tip of the hat to all those involved in that extravaganza. I hope their future plans bear fruit . . . Talking of tips of the hat, a swift acknowledgement to the American fans who made **DWM**'s first official visit to a US convention so pleasant back in May. It was fun! On with the show . . .

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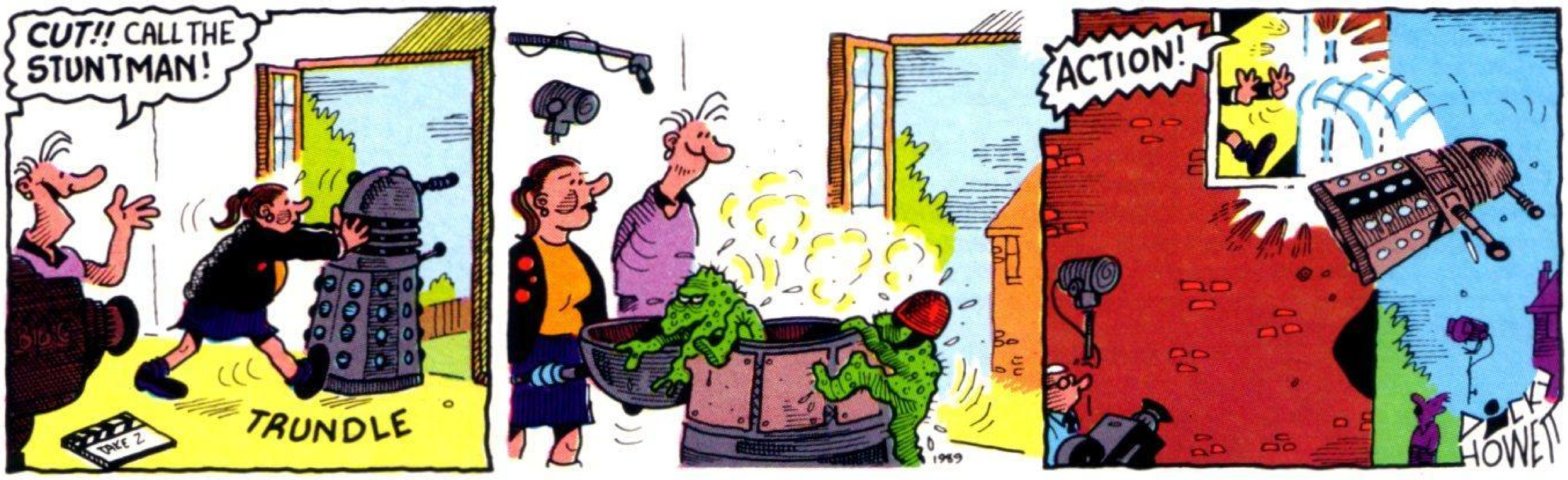
Emperor Dalek: **John Freeman**
Black Dalek: **Louise Cassell**
Design Ogrons: **Gary Gilbert and Jacqui Papp**
Production Dalek: **Jenni Bird**
Advertising Ace: **Julie Hughes**
Advisor: **John Nathan-Turner**
Chancellor: **Sheila Cranna**
Managing Director: **Robert Sutherland**
Excelsior: **Stan Lee**

Writers this issue: **David Howe, John Freeman, John McLay, Dominic May, David Richardson, Clare Walters and Gary Russell**

Thanks this issue to: **Stuart Evans, Sylvester McCoy, Julian Vince (Comic Strip Technical Assistance and models), Barry Newbery, Brit tv and Mark Furness Ltd.**

Cover Photograph by **Steve Cook.**
Daleks supplied by **Alistair Lock** and **Steven Alan.**

Doctor Who? by Tim Quinn and Dicky Howett



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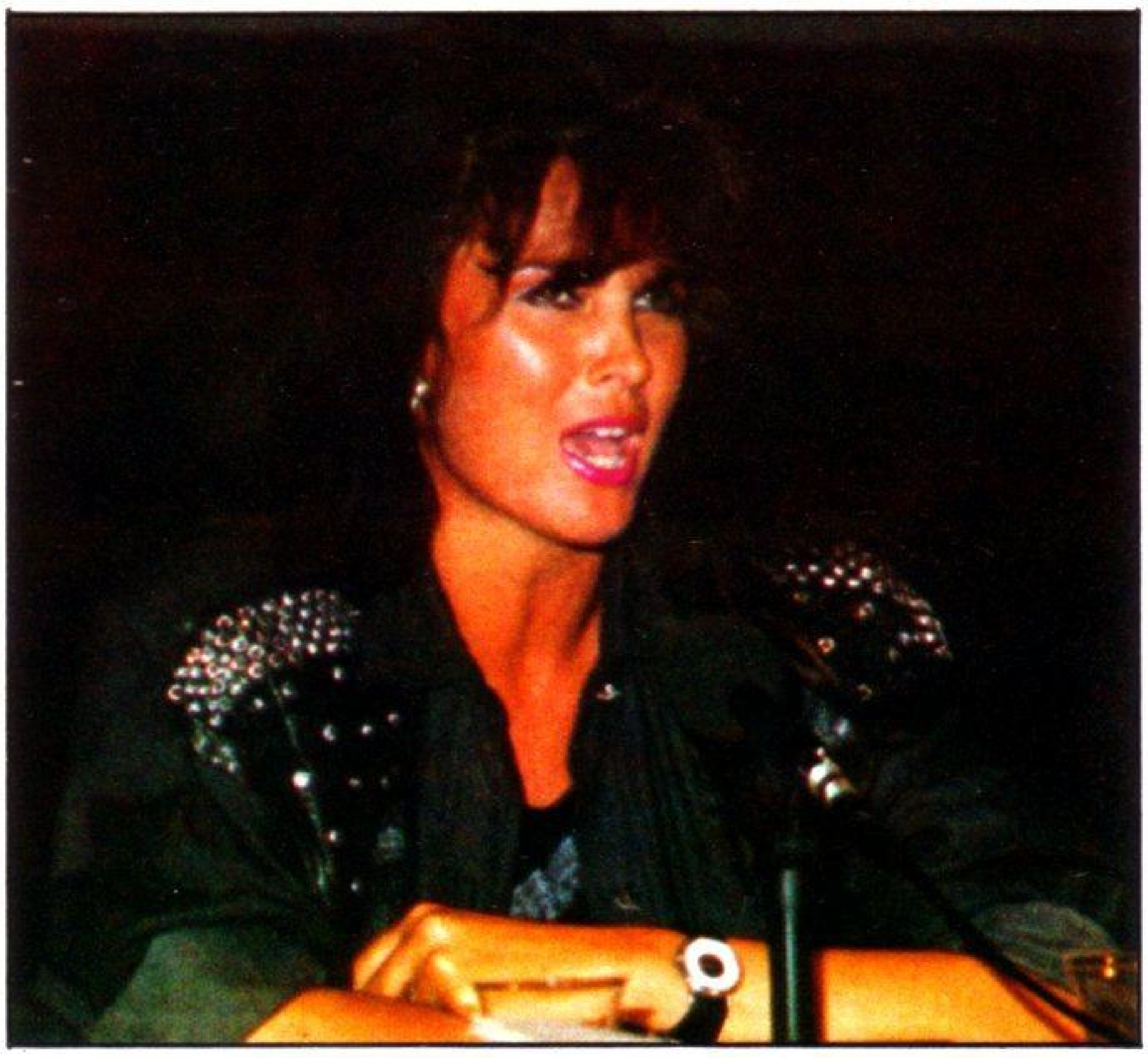
Gallifrey Guardian



DOCTOR WHO THE MOVIE: GREEN LIGHT AT LAST!

Coast to Coast have now bought all rights to produce a *Doctor Who* film and expect to go into production in November. At time of going to press casting was in progress and some announcements were expected towards the end of July.

Commenting on the deal, co-producer Peter Litten said the rights had been bought at great expense. "Nobody would have spent the money we have for a film that isn't going to happen."

The company have held an option on a *Doctor Who* film for over two years, and Mr Litten feels sure that this announcement will successfully quash the belief in some circles that the film would never be made. "The success of *Batman* has helped," he said. "There are very few internationally known and internationally loved characters and Doctor Who is one of them, although of course he's a very different character to Batman!"

Principle shooting will run for thirteen weeks, starting in March 1990 with four units filming much of the location work in Yugoslavia. The film will feature all-new monsters and a new TARDIS interior.

Negotiations on casting are still taking place. Rumours of which actor had reportedly been cast as the Doctor have abounded over the last year, ranging from John Cleese and Dudley Moore to Donald Sutherland. *Who* writer Johnny Byrne has written the film script, a project for which he has great enthusiasm, though he's giving nothing away about the plot. *DWM* will be keeping you up to date on the movie as work progresses on what is one of the most exciting *Who* projects for many years.

Report by John Freeman and Phillip Newman. Caroline Munro photographed by Alan Jeffries – Caroline was reportedly cast for one of the roles in the movie and made an appearance with the film producers at Panopticon last year.

Sophie Aldred and Sylvester McCoy pose for a photo session organised by Mediaband Enterprises. The photographs form part of a special presentation package from Mediaband which includes an in depth artist interview with the two actors. It was scheduled for release at the end of July, details from John Fitton Books.

SAFETY GLASS RECORDING ACCIDENT

Who companion Sophie Aldred was almost the victim of an accident during studio recording of *Battlefield*, when a pane of safety glass broke on a special water-filled tank during a special stunt sequence. Sophie was dragged clear as the tank fractured, flooding the recording studio with water.

The event took place at end of studio recording on Thursday, 1st June at BBC tv Centre, with this particular scene ending the day's work on the story. Sophie was lowered into a large tank of water and after several takes, the safety glass at the front of the tank began to fracture. Sylvester McCoy, who was also in the scene, shouted for crew members to get Sophie clear of the tank, just before it broke and water poured out onto the studio floor.

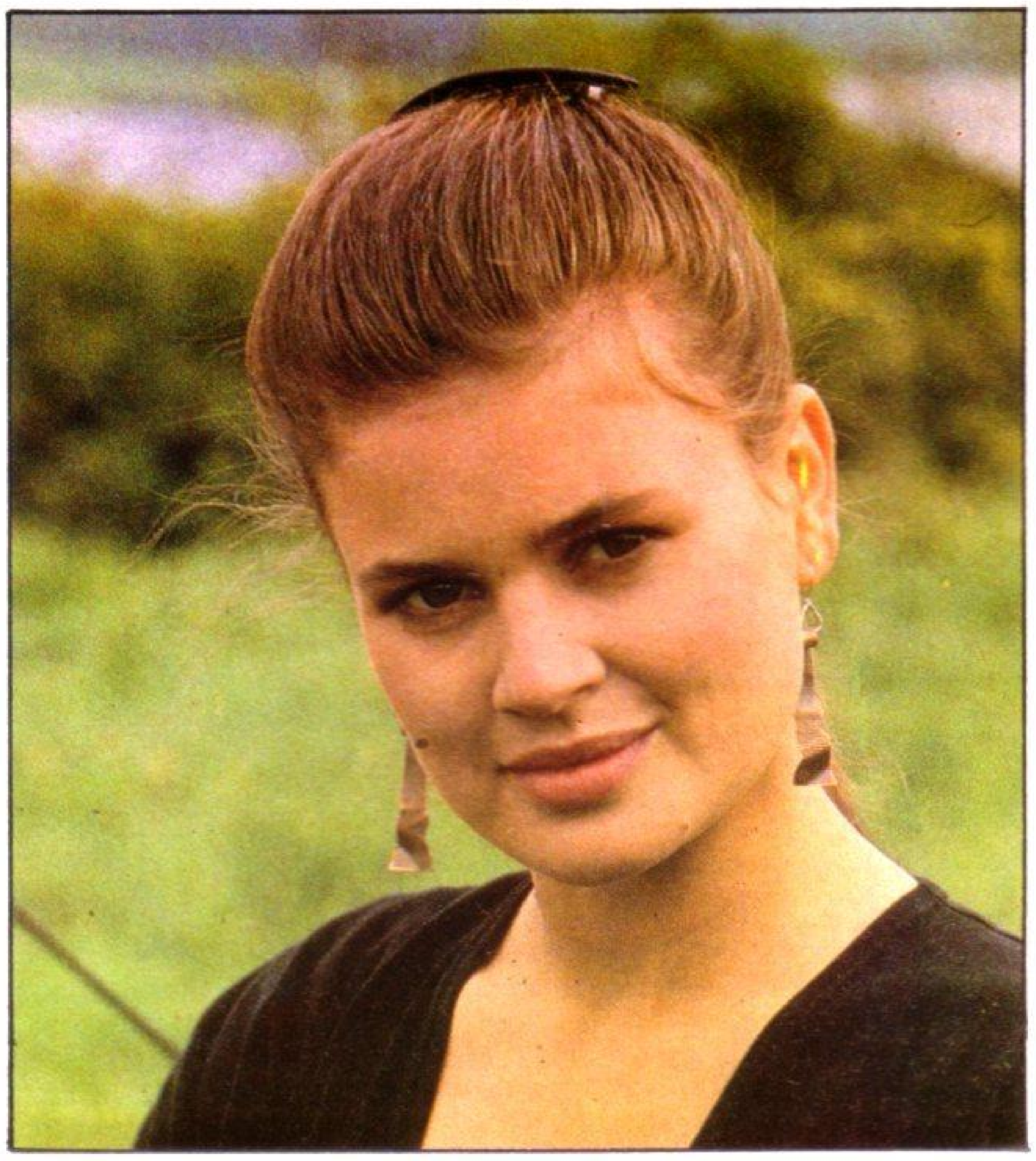
As Sophie was pulled clear, an electrician hit the cut-off switch, which turned off all important electrical equipment in the studio, such as television cameras – preventing possible electrocution of recording team members or cast.

Water was contained by sandbags, abruptly ending recording for the day. Sophie was shaken, but escaped serious injury. No-one else was hurt in the incident, which was over-dramatically reported in *The News of the World* as *"Doctor Who* girl cheats death."

All television companies have rigorous safety policies to avoid any accidents on set during television recordings, but they do occasionally occur. Tom Baker broke his collar bone during recording of *The Sontaran Experiment* and Stuart Fell was rescued from choking whilst playing a Cyberman in *The Five Doctors*.

During recording of *Revenge of the Cybermen* in 1975 at Wookey Hole, Elisabeth Sladen agreed to do a stunt on a motorised ski boat, and the machine set off in the wrong direction. She was forced to jump clear and nearly drowned in an underground river. "This river went underground and came out four miles down the valley," recalled stuntman Terry Walsh, who rescued Elisabeth. "If you went under there you're not going to come out."

"I don't know how I did it," recalled Elisabeth for an interview with writer Karl Shook. "I trod water until Terry got me out. I'd swallowed a lot of water, and was taken to the hospital, given anti-tetanus injections and everything. That night I cannot tell you, I shook. I shook." **The Fall Guys, Page 13.**



SEASON 26: LATEST NEWS

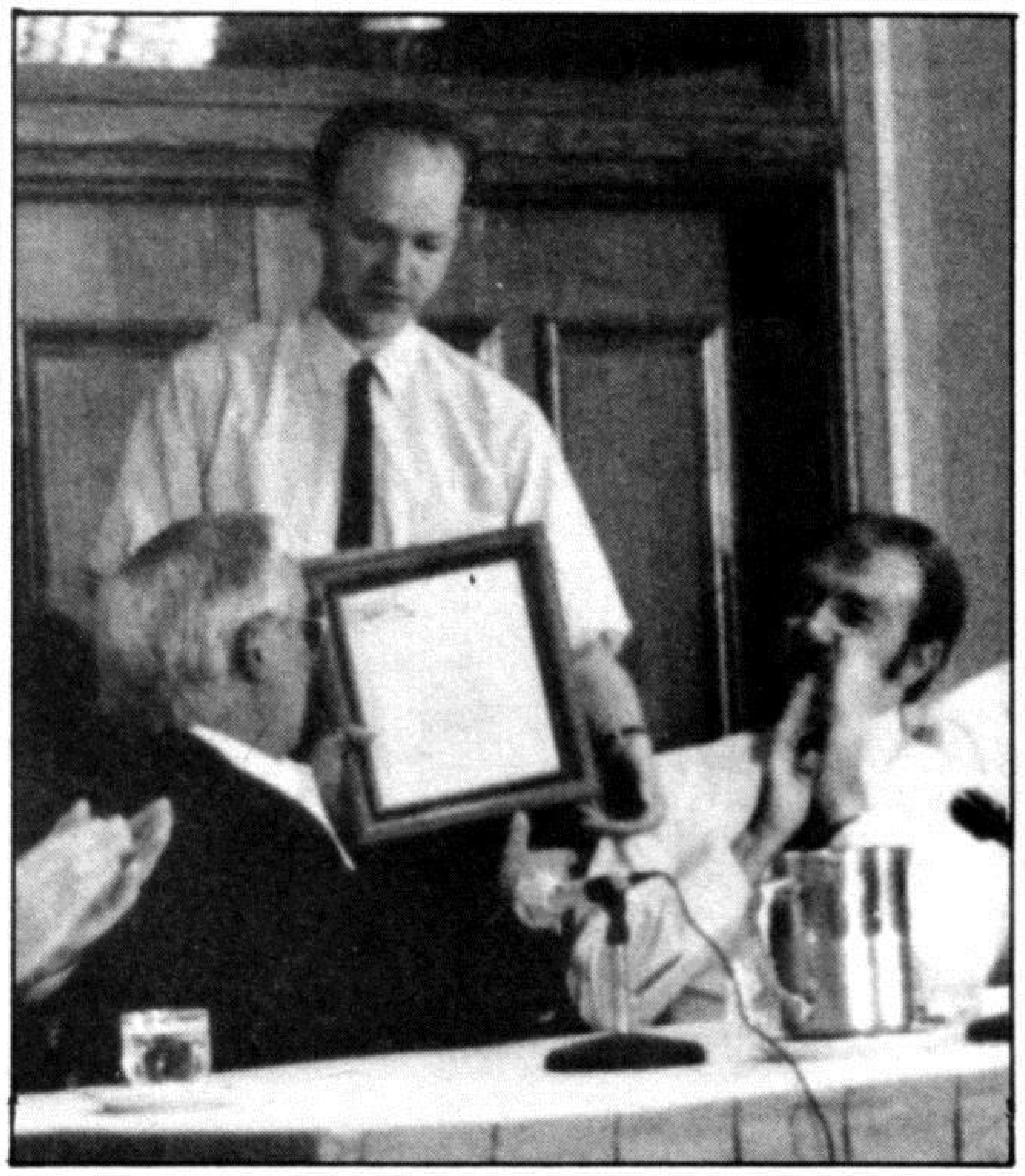
With recording of *Doctor Who*'s Twenty-Sixth season now complete and post production well under way for completion by the beginning of September, the programme now awaits a definitive starting date on BBC 1. The production team managed to circumvent successfully most of the problems caused by the strike of BBC employees.

At time of going to press only *Ghost Light* remained to be recorded, with the Outside Broadcast recorded story *Survival* completed towards the end of June. This story, which features Anthony Ainley as the Master, was recorded in both Perivale and at Warmwell Quarry in Dorset. The comedians Hale and Pace make a cameo role as shopkeepers.

Ghost Light, which is set in Victorian Perivale, will feature Sylvia Sims as Mrs Pritchard and Frank Windsor (well known as Inspector Watt from both *Z-Cars* and *Softly Softly* and more recently, for his work in the ITV series, *Flying Lady*) as Inspector Mackenzie. Catherine Schlesinger appears as Gwendoline; she appeared in the recent BBC sitcom *No Frills.*

Ian Hogg and John Hallam will also be appearing – Ian starred as Sergeant Rockliffe in *Rockliffe's Babies* and *Rockliffe's Folly,* while John Hallam's fantasy credits include roles in *Flash Gordon,* the movie and *John Silver's Return to Treasure Island.* ***The Curse of Fenric*** Preview, **Page 6.**

CONVENTION REPORT



Terry Nation was presented with his award for creating the Best *Doctor Who* monster at the Brit tv convention in Chicago in May. The presentation of the award from **DWM** readers (announced in **Issue 150**) surprised the creator of the Daleks. "I'm very touched," he said. "Please pass on my thanks." The presentation made up for some of the disappointment at the poor attendance at this convention, generally attributed to a lack of publicity for the event in the Chicago area, rather than lack of promotion amongst US fans. Cyberman creator Gerry Davis gave an excellent talk on script writing for television and other guests, including John Peel, Dave Rogers and John Freeman also gallantly filled in the gap left at Patrick MacNee's last-minute cancellation of his appearance. This was the result of an accident suffered by his wife and re-scheduled filming work for a film in Spain.

Conventions continue apace throughout the summer in Britain: last minute and unavoidable cancellations by planned guests Deborah Watling and James Acheson marred a well attended Carousel convention in Cardiff in June, but over £2000 was raised for charities in an auction of *Who* material, gallantly run by Nicholas Courtney. **Marvel** artist Lee Sullivan made his contribution by drawing sketches of various *Who* characters for donations to the charities, which included Dreams Come True.

Marvel have scheduled a special event for October to celebrate its tenth year of publishing ***Doctor Who Magazine.*** This will be a signing at the Cafe Munchen in Centrepoint, London on 21st October and has been organised in conjunction with Forbidden Planet and W.H. Allen. John Nathan-Turner, *Silver Nemesis* script writer Kevin Clarke, artists Dave Gibbons and Lee Sullivan have all provisionally agreed to appear, pending work commitments.

MERCHANDISE ROUND-UP

Michael Lambert at **Holdcourt,** makers of the TARDIS telephone box, has asked **DWM** to print the following announcement: "Readers may have noticed a recent special offer of TARDIS telephone boxes advertised elsewhere. These are being advertised as 'Special Offer: 40% Off' and as 'normally on sale in British Telecom, Harrods and Selfridges'. We would like to make it quite clear that these TARDIS telephone boxes are part of a small quantity of very poor quality and defective TARDIS's which we sold as seconds. They are not at all to be confused with our normal high quality telephone boxes which are, indeed, on sale at the above mentioned shops and many others. Readers are advised to be very wary indeed in responding to any 'special offer' in respect of the TARDIS telephone box other than any which might appear in *Doctor Who Magazine.*"

Elsewhere, **Dapol's** Cybermen figures should now be on sale in most good toy shops, and are also available by mail order from the company. Further releases are being planned. **Reeltime Pictures** have recorded another Myth Makers interview tape, this time with Cyberleader David Banks. Reeltime also hope to be doing a second tape featuring Tom Baker later in the year.

Titan Books release two script books soon: *The Tomb of the Cybermen* is scheduled for release on August 29th and sports a brilliant cover by Tony Clark, and *The Talons of Weng-Chiang* follows in September. BBC Video have no plans at present to release further videos this year, although it would be relatively easy to extend the rights to the video release of *The Deadly Assassin* to Britain in addition to the CBS Fox release in the United States.

BEYOND THE TARDIS

With only a two-week break, **Peter Davison** was back on location on May 30 to commence work on *Dancers in Mourning,* the second segment of the new series of *Campion.* Written by Jeremy Paul and directed by Christopher Hodson, this adventure was filmed in Lincoln, Sussex and London before wrapping on July 10 (BBC strikes permitting).

Channel 4 devoted a 90-minute programme to the film Doctor **Peter Cushing** on June 4 to celebrate his 50 years as an actor. Entitled *A One-Way Ticket To Hollywood,* it was followed by two of his best-loved films (not the Dalek ones!)

On the radio, Vicki and the Brig continue to find plenty of work. **Maureen O'Brien** played Fanny in Jonathan Smith's *Silver* on Radio 4 on May 29, while **Nicholas Courtney** could be heard on the same network as Arthur Hepperthwaite in Frederick Bradnum's *The Old Pals Act* on June 10 and in the dual role of Maitre d'hotel/Professor Bellini in *Mad, Bad* by Guy Meredith on June 12.

The Royal Television Society Awards took place at the end of May, and former *Doctor Who* producer **Innes Lloyd** was on hand to collect the performance award on behalf of actress Maggie Smith for her work on his production of *Talking Heads.*

Yet another rerun of *The Hitch-Hiker's Guide to the Galaxy* began on May 30. This time the television version of **Douglas Adams'** successful science fiction comedy was dusted down as part of BBC 2's 25th anniversary celebrations. As well as being written by Season 17's script editor, it featured music by early JN-T composer **Paddy Kingsland** and the cameo appearance by **Peter Davison** as the Dish of the Day at the Restaurant at the end of the Universe.

Reporters this issue: John McLay (Preview), John Freeman. Beyond the TARDIS compiled by Dominic May.

STAGE PLAY NEWS: SEE CENTRE PAGES

The Curse of Fenric

Although the first into production during a climatically unpredictable April earlier this year, Ian Briggs' *The Curse of Fenric* will be transmitted third as part of *Doctor Who*'s Twenty-Sixth Season.

Ian's four-part second script for the programme, his first being the hugely popular *Dragon fire* from Sylvester McCoy's debut season as The Doctor, had previously been referred to as both *Wolf-Time* and *The Wolves of Fenric* during its planning stages. Commissioned in the Autumn of 1988, the story was written over the following months up until Christmas and New Year, and completed during January.

The adventure rests later in the season running order, having surrendered the opening slot to Ben Aaronovitch's *Battlefield* – a more forceful beginning and viewer trap. Ian explained the situation: "When I was writing it, I was assuming Ben would have done the warm-up act again – there was no pressure on me to capture and hold an audience in the same way. It didn't need to grab them from the very start and make them watch the whole of the season. Although there's a quite a lot of visual and physical action, it's mostly what's going on underneath that's strong in this one."

Cast-wise, *The Curse of Fenric* is blessed with the talents of numerous recognised artists. Actor and personality Nicholas Parsons is the vicar, Mr. Wainwright, and the well-known Dinsdale Landen plays Doctor Judson. Other notables include Alfred Lynch as Commander Millington, Janet Henfrey as Mis Hardaker, Marek Anton – also to be seen in *Battlefield* – as Vershinin, and, assuming that most desired of positions – the flirting romantic 'interest' for companion Sophie Aldred – the Russian soldier and hero of the piece, Sorin.

Shot entirely on location between the 3rd and 20th April, director Nicholas Mallett (responsible for *The Mysterious Planet* and *Paradise Towers*) took his eighty-strong crew south to sites in three counties, East Sussex, Kent and Dorset. The extensive underwater photography required was directed by Producer John Nathan-Turner with a second unit along the Dorset shoreline of Lulworth Cove.

This time round, Ian Briggs has based his tale firmly on the mostly harmless planet Earth. The Doctor takes his companion Ace for a *very* revealing insight into an episode in the life of a North English town during 1943. They arrive not at the dubious-looking local parish church but at the curiously insecure neighbouring naval installation. When the military do eventually surround their prey, they seem uninterested in our duo when identities are established. Very strange. Indeed, a small unit of crack Russian commandos land on the beach to encounter a few oddities of their own in the form of a deadly, hidden menace striking from beneath the cold North Sea.

Who are the decayed, amphibious force emerging from the waters? What significance and secrets do the ancient Viking inscriptions hold over this particular Yorkshire town? Why does the until-now inexplicable past of Ace become frighteningly relevant? You can seek the answer when the *Curse of Fenric* casts its shadow over the ever-inquisitive and knowledgeable Seventh Doctor. . .

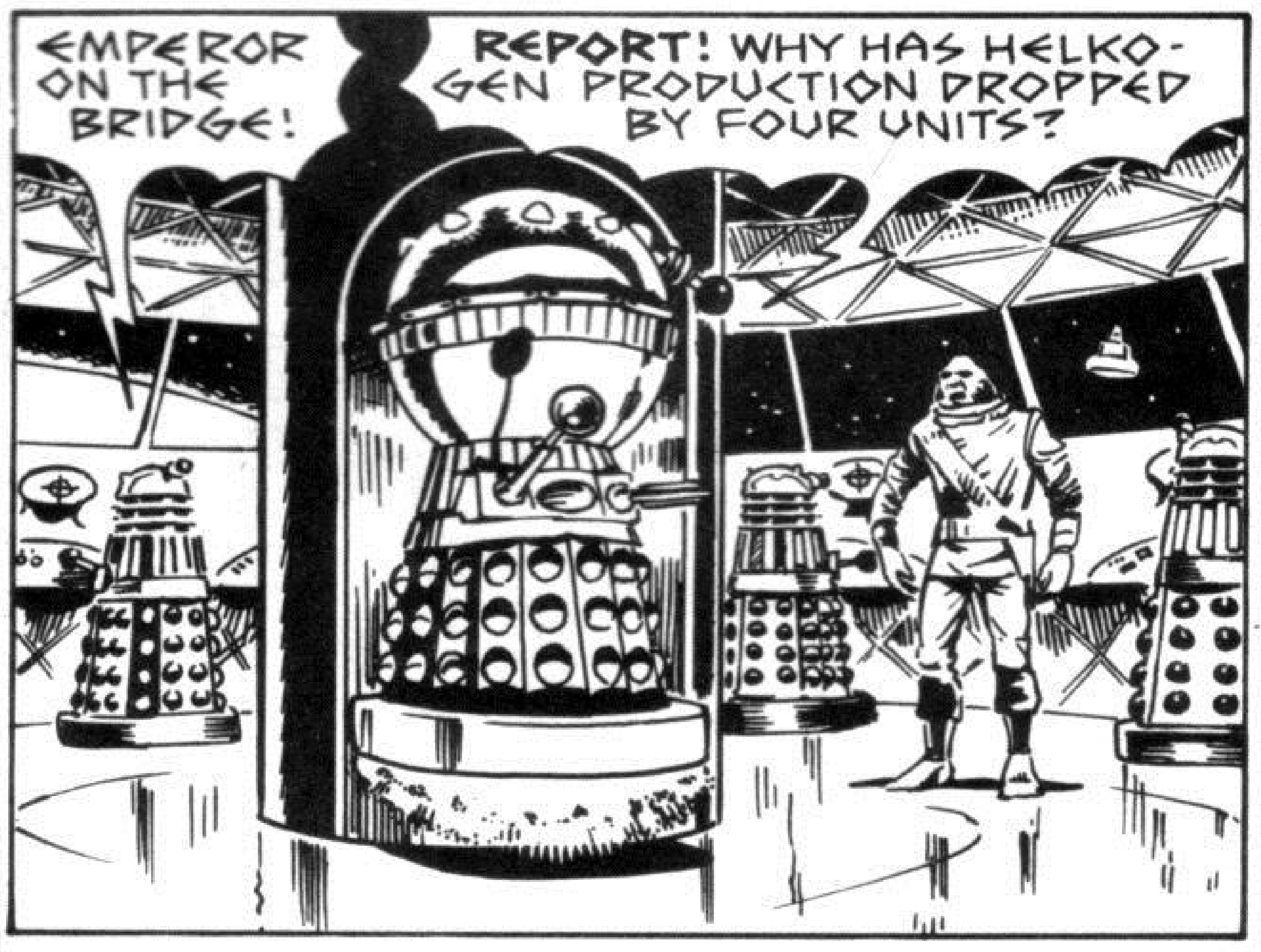
Preview by John B. McLay

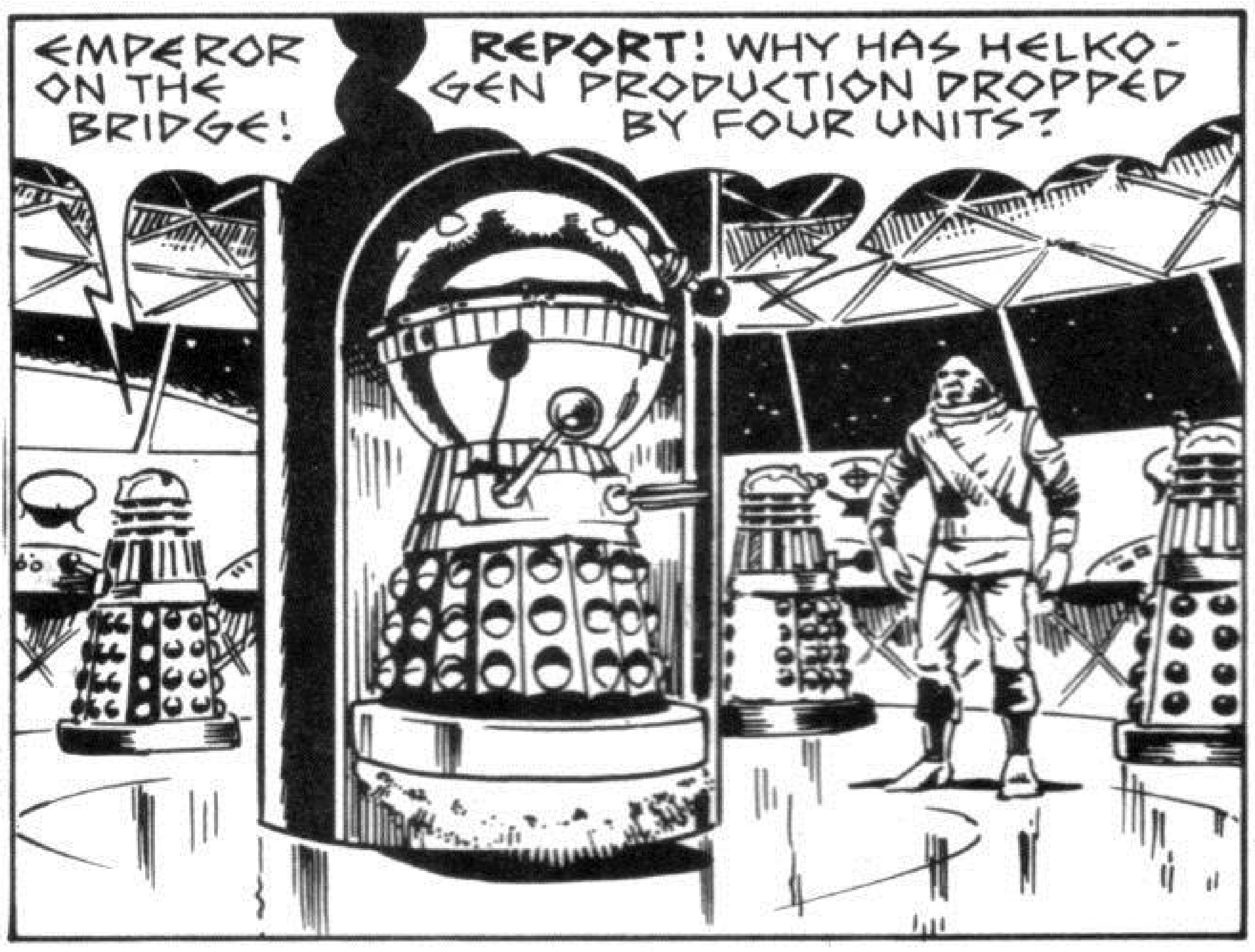
DAVROS MUST BE WON

Our all-new comic strip, *Nemesis of the Daleks* begins this issue. By way of getting you in the mood, Sevans Models have kindly donated four of their detailed model kits of Davros for this issue's competition.

WHAT YOU HAVE TO DO

Study the two pictures from the *Nemesis of the Daleks* strip carefully. They may look the same, but there are eight differences. Carefully ring all eight, cut out the coupon (or photocopy it – acceptable for this competition) and send your entry to **Sevans Model Competition,** *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 20th October, 1989. Multiple entries will be exterminated, no correspondence to be entered into and the editor's decision is final.


EMPEROR ON THE BRIDGE!
REPORT! WHY HAS HELKO-GEN PRODUCTION DROPPED BY FOUR UNITS?


EMPEROR ON THE BRIDGE!
REPORT! WHY HAS HELKO-GEN PRODUCTION DROPPED BY FOUR UNITS?

Here's my entry for the **Sevans Model Competition.** I spotted all the differences! I'm not a continuity expert for nothing, you know.

Name ....

Address ....

....

....Age ....

SEV/152

BARRY NEWBERY ON THE TRIBE OF GUM

Barry Newbery worked as a designer on *Doctor Who* intermittently for twenty-one years. He began with the very first story, and then went on to work with five of the actors who have played the part of the Doctor.

***Doctor Who Magazine* now presents, in Barry's own words and with many previously unpublished photographs, the first part of an exclusive look at the early days of a television legend . . .**

AN UNEARTHLY CHILD

"The original architecture of the TARDIS was very beautifully designed by Peter Brachaki: it anticipated high tech. He designed the pilot episode, but fell ill and I took over for the rest of the story. The console was rather heavy and cumbersome, and it took up to four people to carry it, so it tended to get knocked about.

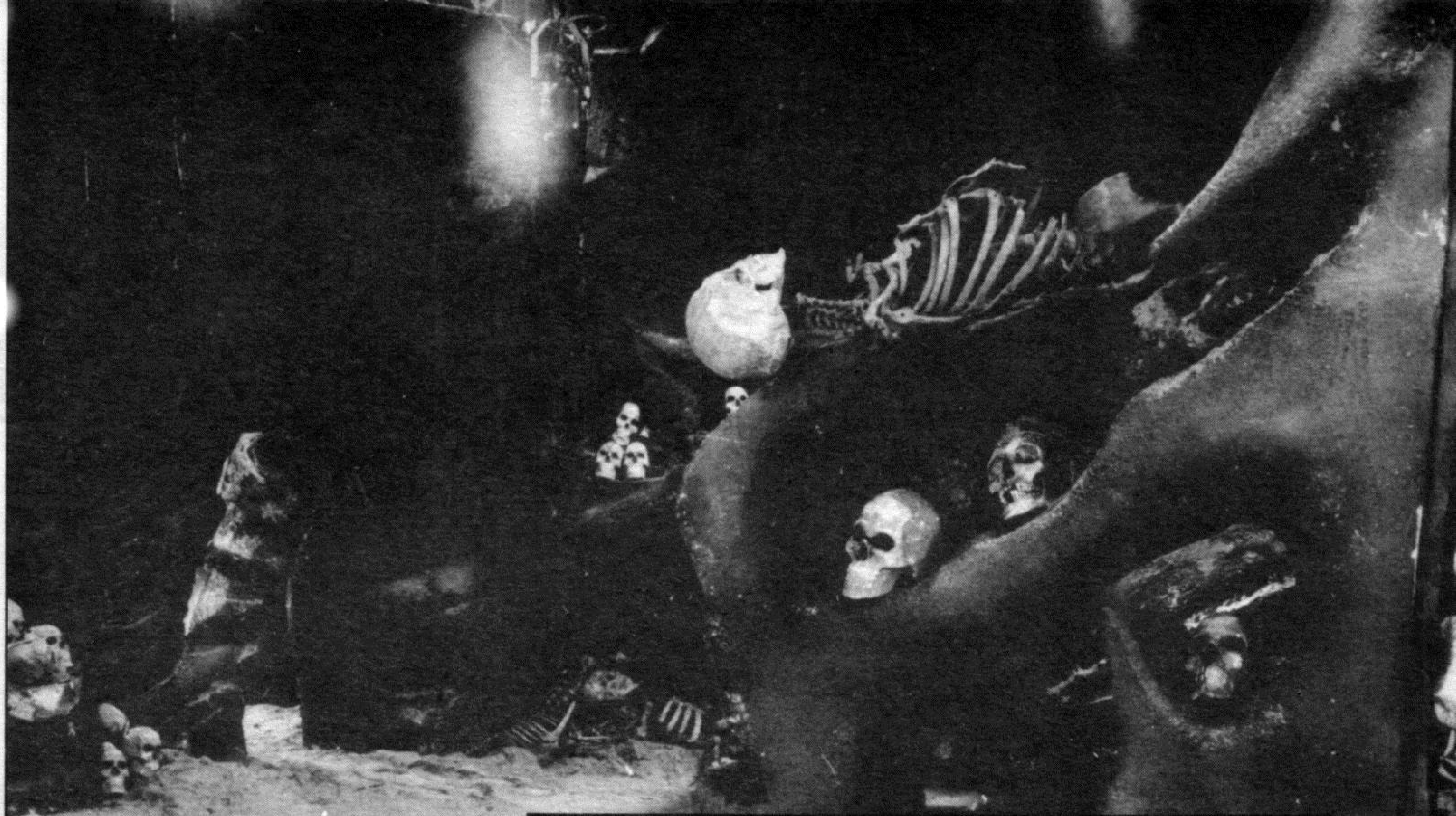
"That control room was always the first set to be put into the studio, and because it was intricate it took up a lot of time. The lighting rigs would be put up before the scenery, and then when the scenery had been hung the electricians would come back and re-adjust the lighting so it fitted the sets. The Scenic Supervisors sent a memo to the design department asking us to reduce the size of the TARDIS set, and so it got smaller over the years.

▶

PRIVATE
I.M. FOREMAN
Scrap Merchant
76, TOTTER'S LANE

POLICE PUBLIC CALL BOX

▲ The junkyard doors, behind which a twenty six year old adventure is about to start . . .



The Cave of Skulls set. The secret entrance through which the TARDIS crew escape is the centre of this picture. Visual Effects provided the skulls for this story, one of the few contributions they made to the series until 1965 with *The Daleks' Master Plan*.

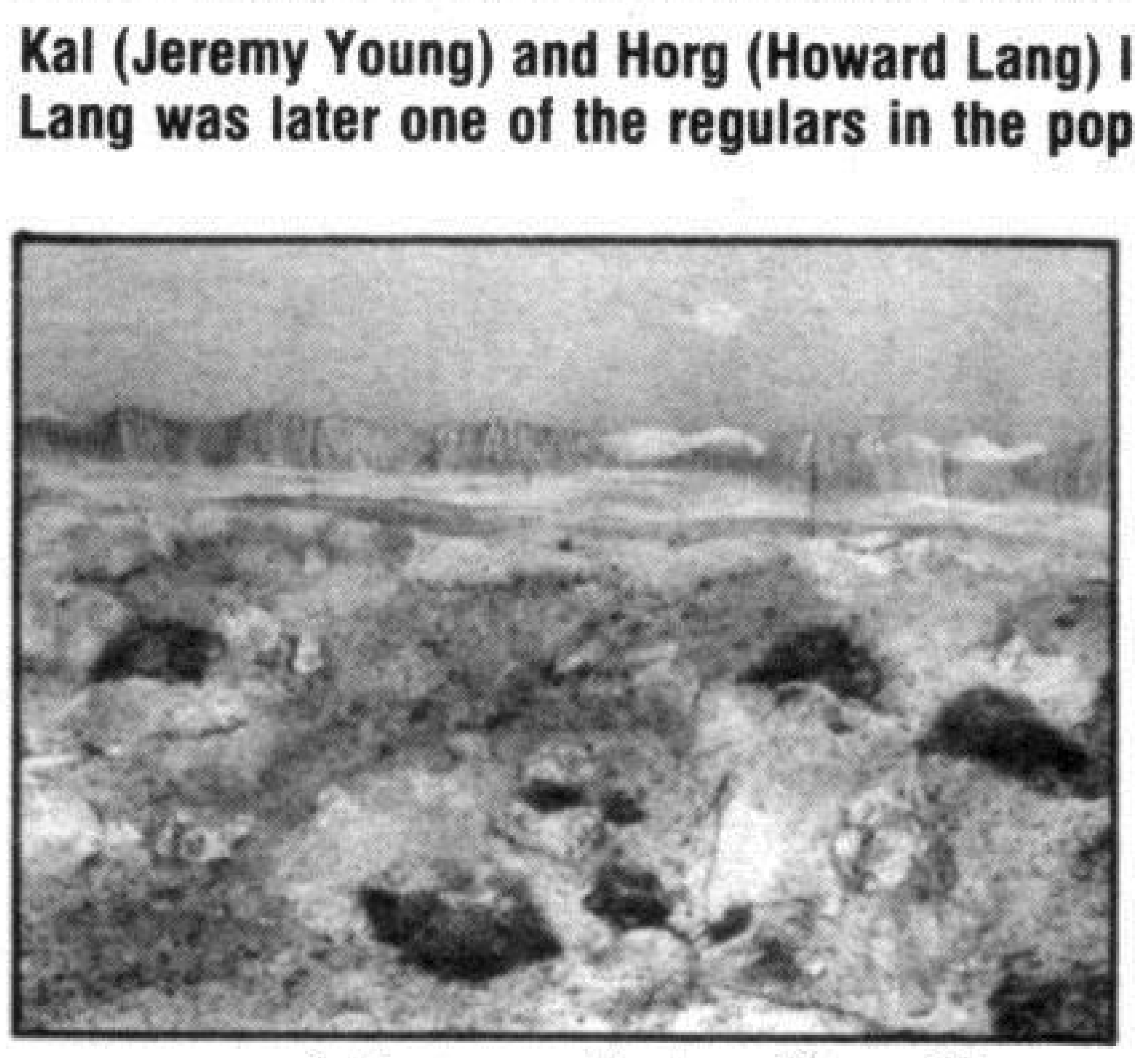
Kal (Jeremy Young) and Horg (Howard Lang) lead rehearsals for a scene in *The Cave of Skulls*. Lang was later one of the regulars in the popular BBC series, *The Onedin Line*.

THE CAVE OF SKULLS

"We had the doors of the TARDIS opening to show the prehistoric landscape outside. *Doctor Who* was done in Lime Grove D in those days, which is a very small studio and it only gave me twelve feet to make the desert set. The height of the camera lens is the horizon level, which was usually about four feet, six inches. If you built your horizon too high it would look wrong, if it was too low it would look as though it were sloping down a hill.

"I had a rostrum going around the studio onto which the landscape was built, with a backdrop immediately behind that. We had mountains going around the cloth, with sawdust of different colours over sandbags, which created a feeling of distance. The sawdust was acting as sand. We could not use real sand, because it would get into the bearings of the wheels of the camera and destroy them. Also, if it got into the camera lens it would be disastrous!

"I placed tumbleweed around the set, which the fire officers were not too happy about. However, it would need someone to bring a match into direct contact with it for it to be dangerous. The poor definition of black and white cameras was a god-send for us when creating landscapes like this."



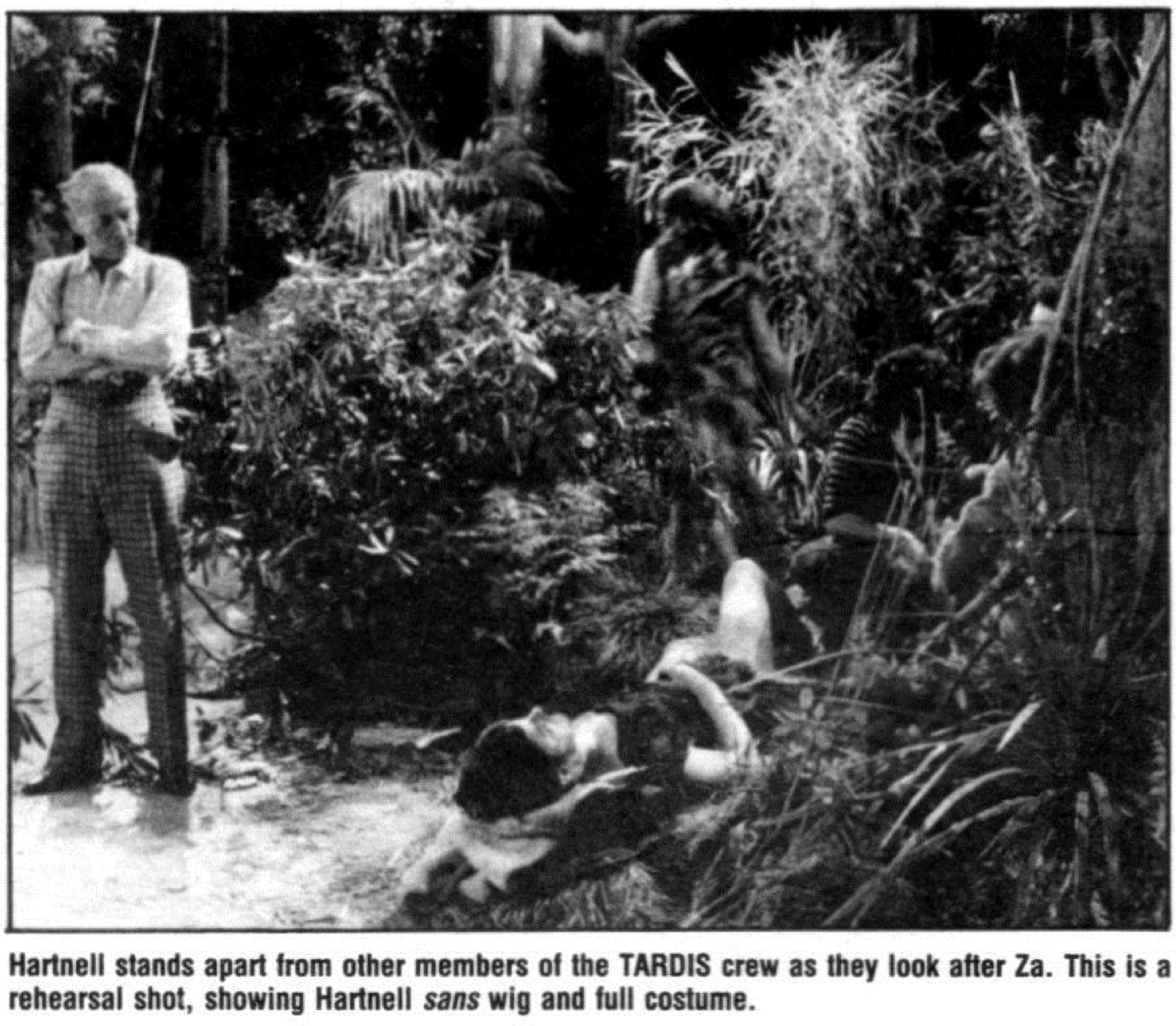
Regular cast members look on as Hur (Alethea Charlton) tends to the wounded Za (Derek Newark, who later played Greg Sutton in the Pertwee story, *Inferno*).

THE FOREST OF FEAR

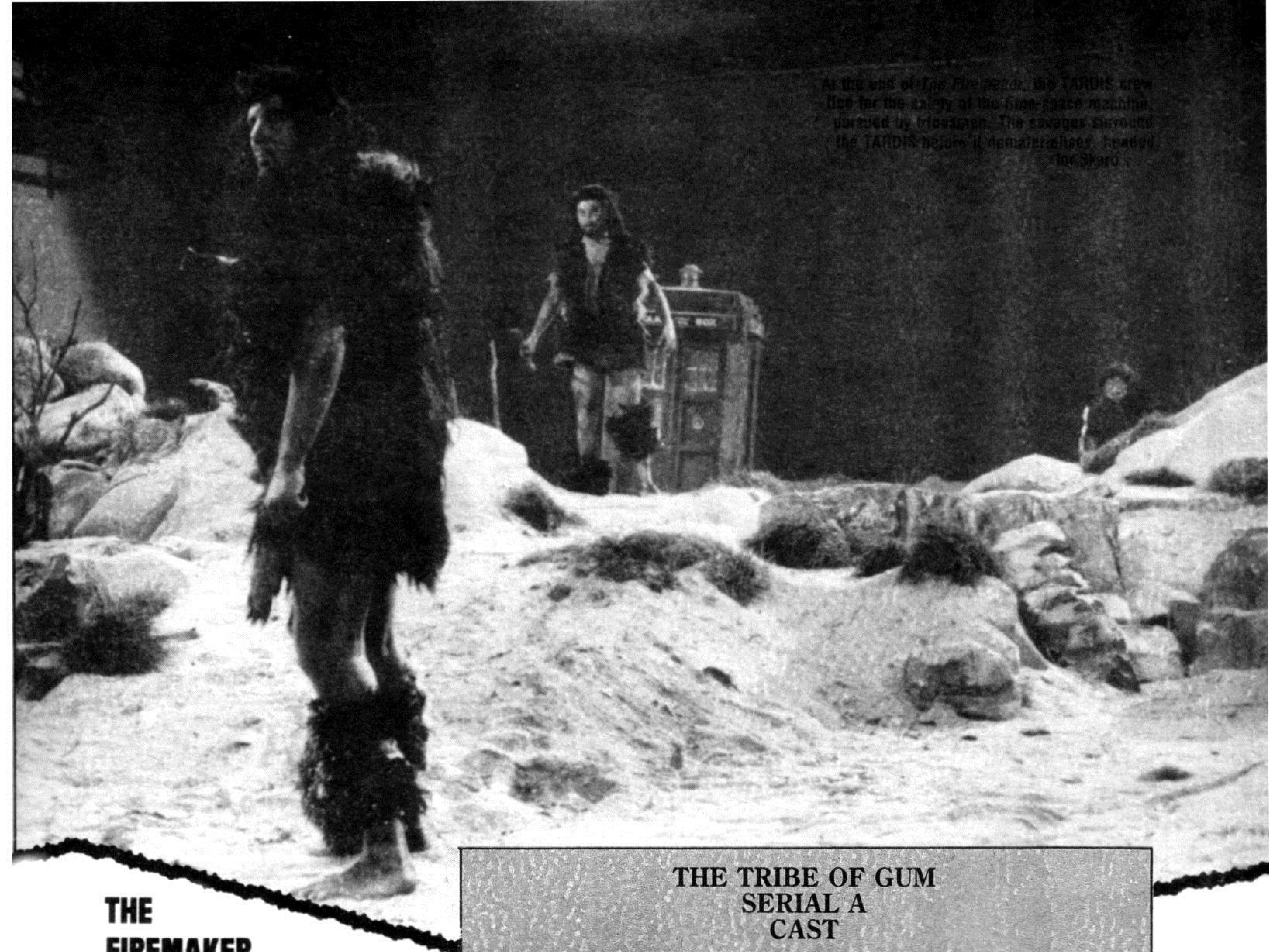
"The caves were made of hessian over chicken wire and expanded polystyrene which had been carved and sculptured. When I saw the contractors making them, they were using a blow lamp to get the craggy look on the polystyrene. Every so often it would catch light and they would blow it out. We would not be able to use that now, as the fire regulations in the studios are much more stringent. The skulls were vacuum-formed and hand-painted by artists. We had about a hundred-and-fifty of them all around the set.

"I researched prehistoric leaves, looking at the sort that one finds in coal. I also researched the sort of plants that one finds in swamps. I did drawings of them, and they were made for the studio. In reality they would have been hundreds of feet high, but we only had the bases which were about fourteen feet high. The forest was given depth, as was usual, by a painted backdrop behind the plants."

◆

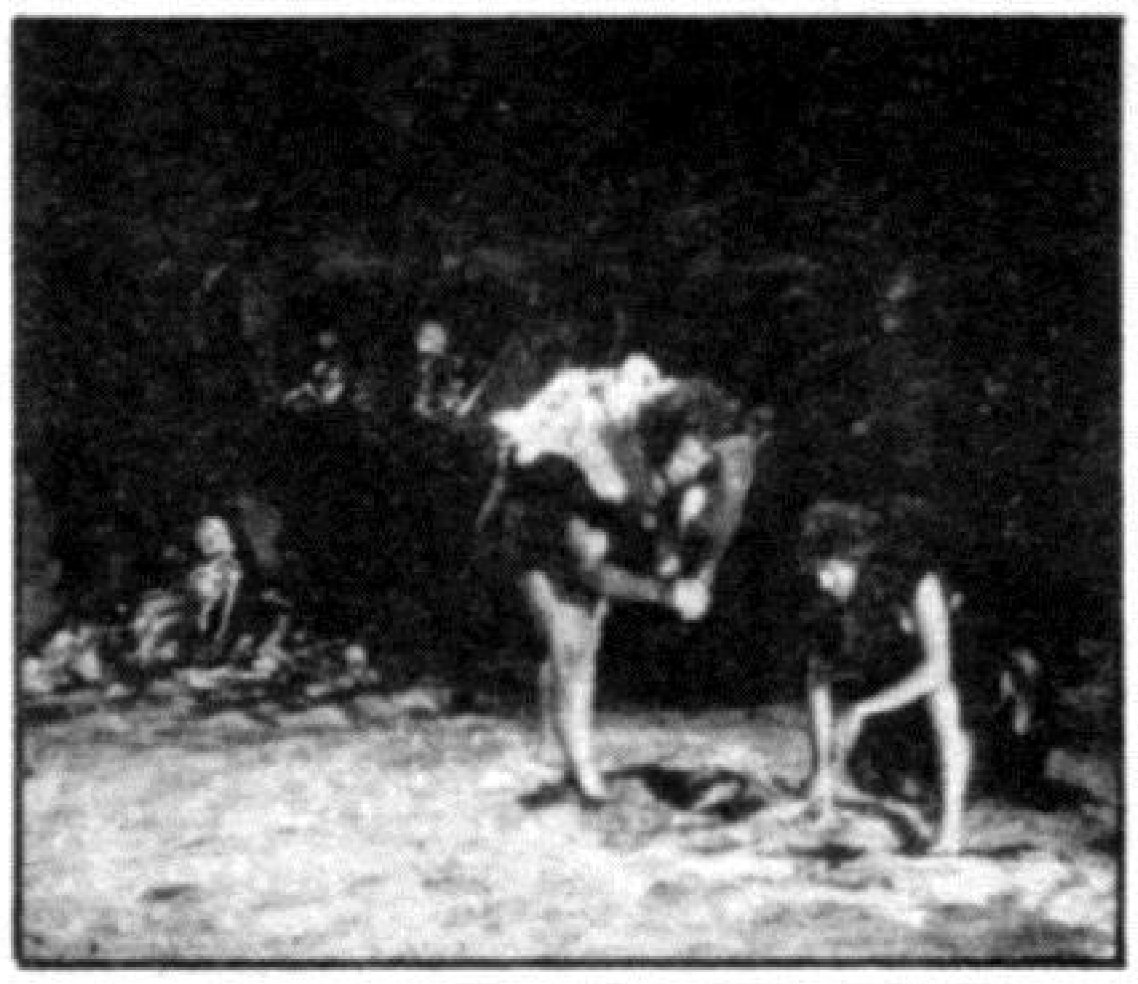


Hartnell stands apart from other members of the TARDIS crew as they look after Za. This is a rehearsal shot, showing Hartnell *sans* wig and full costume.



At the end of *The Firemaker*, the TARDIS crew flee for the safety of the time-space machine, pursued by tribesmen. The savages surround the TARDIS before it dematerialises, headed for Skaro.

THE FIREMAKER



Interview by David Richardson. Additional research by Stephen James Walker, credits supplied by Andrew Pixley.

THE TRIBE OF GUM
SERIAL A
CAST

William Hartnell (*Doctor Who*), William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*), with Jeremy Young (*Kal*), Derek Newark, (*Za*), and Alethea Charlton (*Hur*), Eileen Way (*Old Mother*), Howard Lang (*Horg*).

CREDITS

Written by Anthony Coburn. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music by Norman Kay. Story Editor: David Whitaker. Fight Arranger: Derek Ware [*The Firemaker* only]. Designers: Peter Brachacki [*An Unearthly Child* only], Barry Newbery [credited on other episodes]. Associate Producer: Mervyn Pinfield. Producer: Verity Lambert. Director: Waris Hussein.

BROADCAST DETAILS

[N.B. Pilot version of *An Unearthly Child*, recorded 27th September, 1963, never transmitted]

An Unearthly Child	23rd November, 1963	5.15pm-5.40pm
The Cave of Skulls	30th November, 1963	5.30-5.55pm†
The Forest of Fear	7th December, 1963	5.15-5.40pm
The Firemaker	14th December, 1963	5.15pm-5.40pm

†Scheduled for 5.15pm-5.40pm

REPEAT DETAILS

An Unearthly Child	30th November, 1963	5.05pm-5.30pm††
An Unearthly Child	2nd November, 1981	5.40-6.05pm*
The Cave of Skulls	3rd November, 1981	5.40pm-6.05pm*
The Forest of Fear	4th November, 1981	5.40pm-6.05pm*
The Firemaker	5th November, 1981	5.40pm-6.05pm*

†† Unscheduled transmission
* As part of *The Five Faces of Doctor Who* on BBC2

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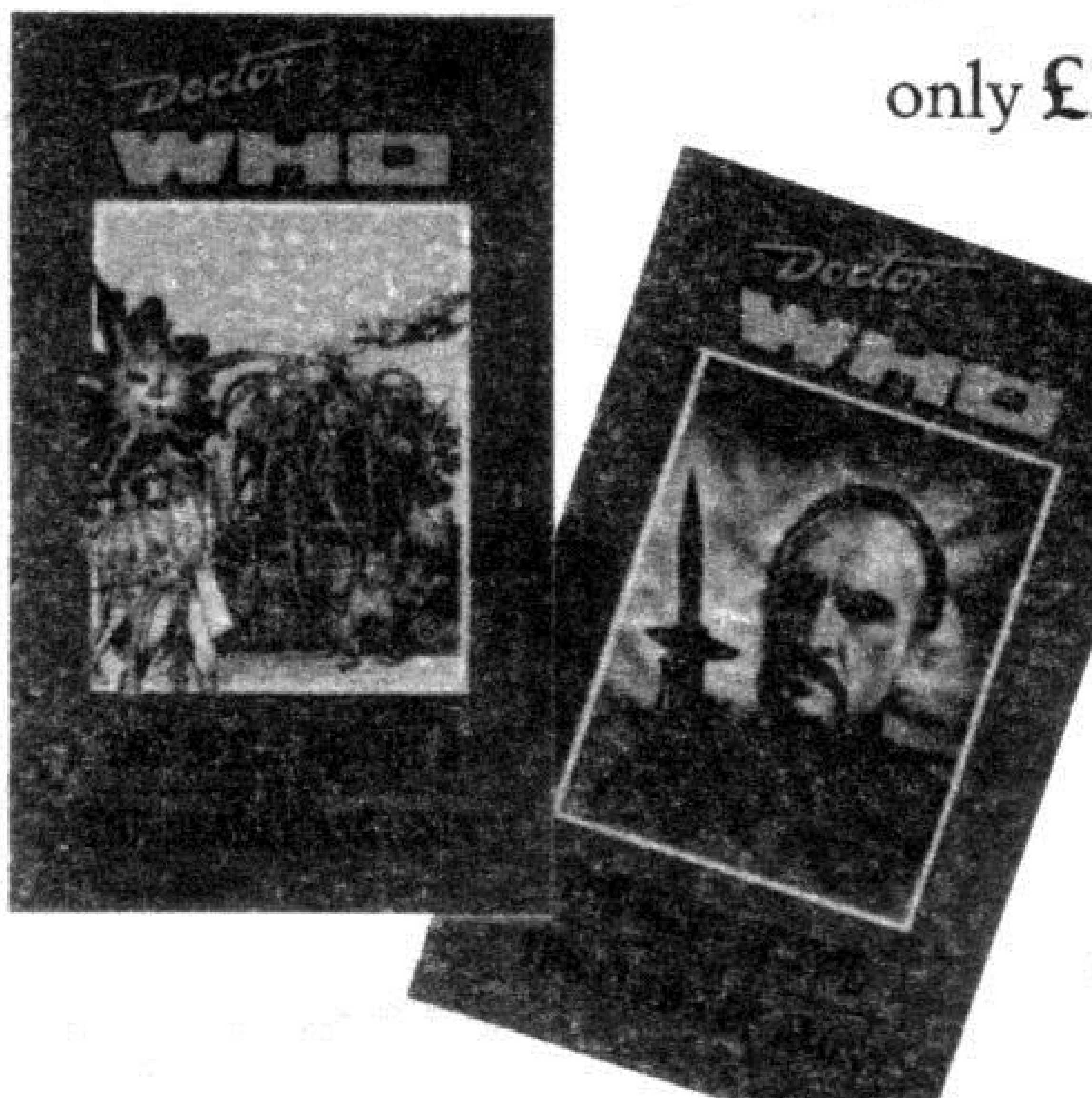

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REL TIME

Rel-Time is compiled from a variety of sources and all events listed are printed in good faith and were correct at time of going to press. Please note that guests listed at conventions are generally accurate but do depend on work commitments, which can alter at the last moment. Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enclose an s.a.e. or IRCs when writing to contacts listed. Special acknowledgements to Bruce Simpson of the *Doctor's Date Book.*

EVENTS

Friday August 25th
Marvel Work In featuring artist Dougie Braithwaite and writer Ian Rimmer. Part of Holiday Festival '89 event, the Civic Suite, Wandsworth Town Hall, High Street, Wandsworth, London SW18. *Doctor Who* monsters and a certain robotic companion are expected to attend . . .

Saturday September 2nd
Dalekcon is on! Organised by model maker Julian Vince, a day devoted to the pepperpot horrors to be held in South London. Cost £10. Due to copyright restrictions, this event is open to DWAS members only, write for more details enclosing SAE to Julian Vince, c/o 25a Launceston Road, Perivale, Middlesex UB6 7EX, quoting current membership number.

ADVANCE NOTICE

Saturday 14th-Sunday 1st October
Nebula 26 The Adelphi Hotel, Liverpool City Centre, Lime Street. Registration for both days £26, Saturday only £16, Sunday only £12. These prices do *not* include accommodation. More details, MLG Registrations, 15 Harradon Road, Walton, Liverpool L69 0HE

Saturday 21st October
***Doctor Who* Magazine Anniversary Event** 12.00 onwards Cafe Munchen, Centrepoint, London. Celebrating 10 years of **Doctor Who Magazine** in association with **W.H. Allen** and **Titan Books.** Guests appearing (subject to work commitments): *Who* Producer John Nathan-Turner, *Silver Nemesis* writer Kevin Clarke, artists Dave Gibbons and Lee Sullivan. Art Exhibition and on-the-spot prize events. Nearest tube: Tottenham Court Road. **Free!**

Midlands Mega Quiz '89 Aston University, Birmingham. A planned battle of *Doctor Who* knowledge between West Midlands and East Midlands *Who* fans, with teams headed by celebrity guests. Plus charity auction for Birmingham Childrens Hospital. Further details from Dan Rowley, 10 Wentworth Drive, Whitestone, Nuneaton CV11 6LZ.

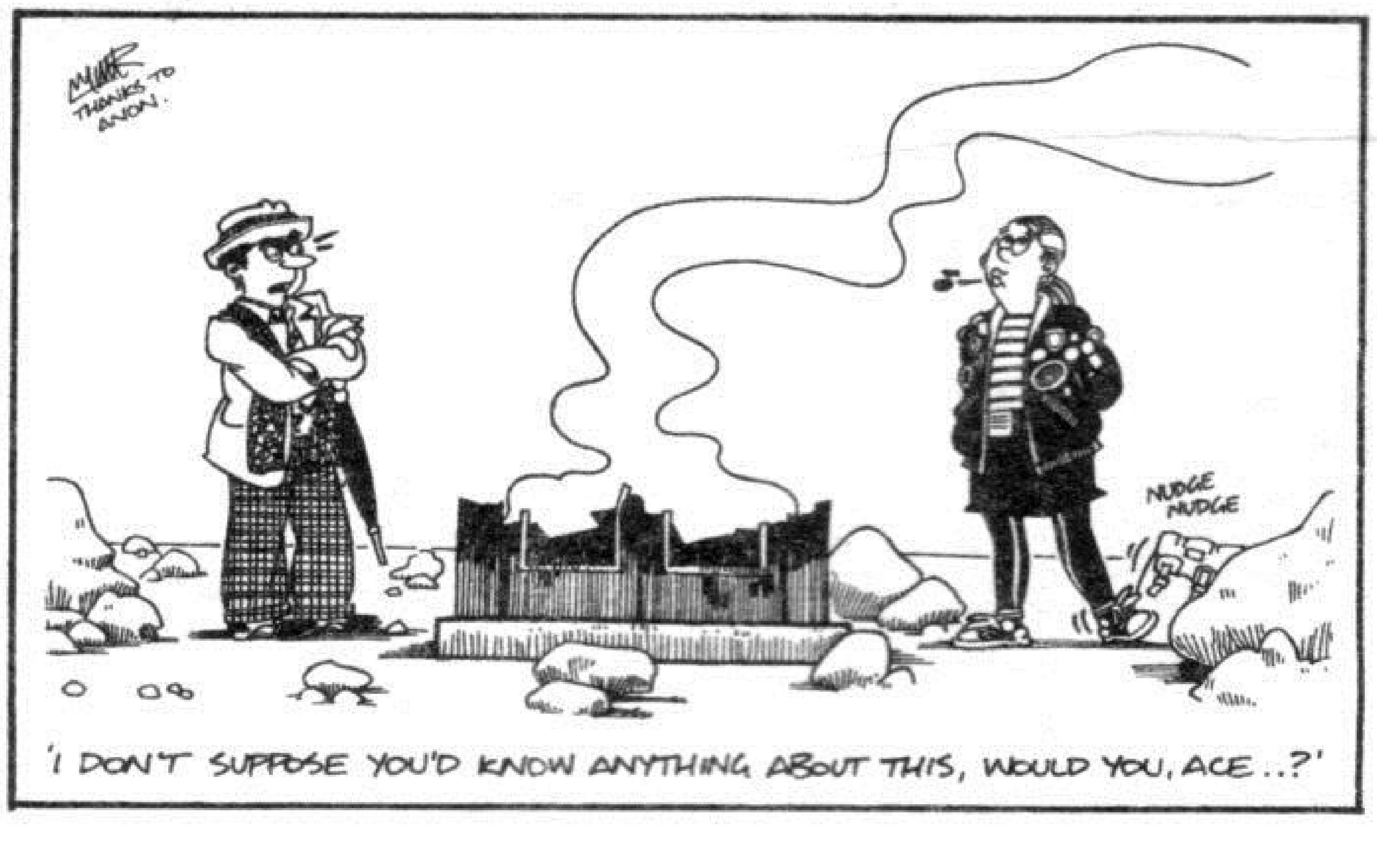
CLUBS

US

Friends of the Doctor have changed their mailing list to PO Box 943, Conshocken, PA 19428 USA. $5 membership for US fans, includes quarterly newsletter and membership kit.

ALL CHANGE FOR REL-TIME AND DATA COILS – SEE PAGE 31

Nick's View



'I DON'T SUPPOSE YOU'D KNOW ANYTHING ABOUT THIS, WOULD YOU, ACE..?'

THE FALL GUYS

The final part of our series on stunts in *Doctor Who*, by John B. McLay and David Richardson . . .

In many ways 1974 was an end of an era for stunt work in *Doctor Who.* The resignations of Producer Barry Letts and Jon Pertwee meant the loss of the two people who had been so keen for action in the series. Terry Walsh stayed on as the main Stunt Co-ordinator and he recalls it suddenly became an uphill struggle to convince the new production team of the need for such sequences. "I was in the BBC Club and I think it was Philip Hinchcliffe who came over to me and said, 'We've got this wonderful disaster scene for the next series, give us some ideas.'

"I said, 'Suppose we have an old van, which would cost around twenty-five pounds, careering around a corner, hitting a balsa wood market stall, striking a ramp and rolling over!' He said, 'Oh no, that would cost too much.'

'How about riding a bicycle into a pond then?' 'Oh, that's much better,' he said.

"It got to the stage where they wouldn't pay for more than two stunt men for action sequences, so we tried cutaways of fairly butch extras firing guns, so that we'd have some effective footage. Then they told me we couldn't do that because the bullets were too expensive."

The action that remained did so because of Walsh's perseverance, according to Alan Chuntz. "When Tom Baker met Terry for the first time, he was very doubtful of action. As time went on, Terry began to work on him and finally convinced him."

Sadly, however, many stories were lacking in scenes requiring stunt work, even if, as was the case with *The Ark In Space,* stunt men were monster costume operators. Stuart Fell was hired to play a Wirrn for both the adult and grub stages, an experience he believes was useful for a movie role he played some years later. "The Wirrn was a very unusual shape, and it had to be seen to be standing on its tail. They partly suspended me with wires.

"I played the Alien Queen in *Aliens,* which was very similar to the Wirrn – a wasplike creature laying its eggs. The Queen was operated by two stunt men inside, and we would stay in there for six hours, and then another team would take over. The Alien had arms and tentacles which I operated with poles, and we couldn't hear much. The Director, James Cameron, would have to talk to you through little peep-holes. It was very strenuous, but I suppose I knew what to expect, having played so many monsters in *Doctor Who."*

THE SONTARAN EXPERIMENT

Fell returned for the next adventure, *The Sontaran Experiment,* doubling Kevin Lindsay, who played Styre, in fight sequences. "They only had one mask which we both had to wear; it was made out of foam rubber and was always soaking wet with sweat. They blacked my eyelids out, so when I didn't have the head on, I looked like a panda. The mask was stuck to my lips and eyelids and my vision was quite restricted. It was difficult clambering over the boulders, while fighting Terry Walsh *and* carrying a machete."

Unusually, Walsh doubled Tom Baker for more than just the fight scenes. Baker had broken his collar bone early on in filming, which rendered him incapacitated for anything but close-ups. Therefore, he worked mainly from the comfort of a chair, while his double performed an excellent imitation of him in long shot. "I spent a lot of time at

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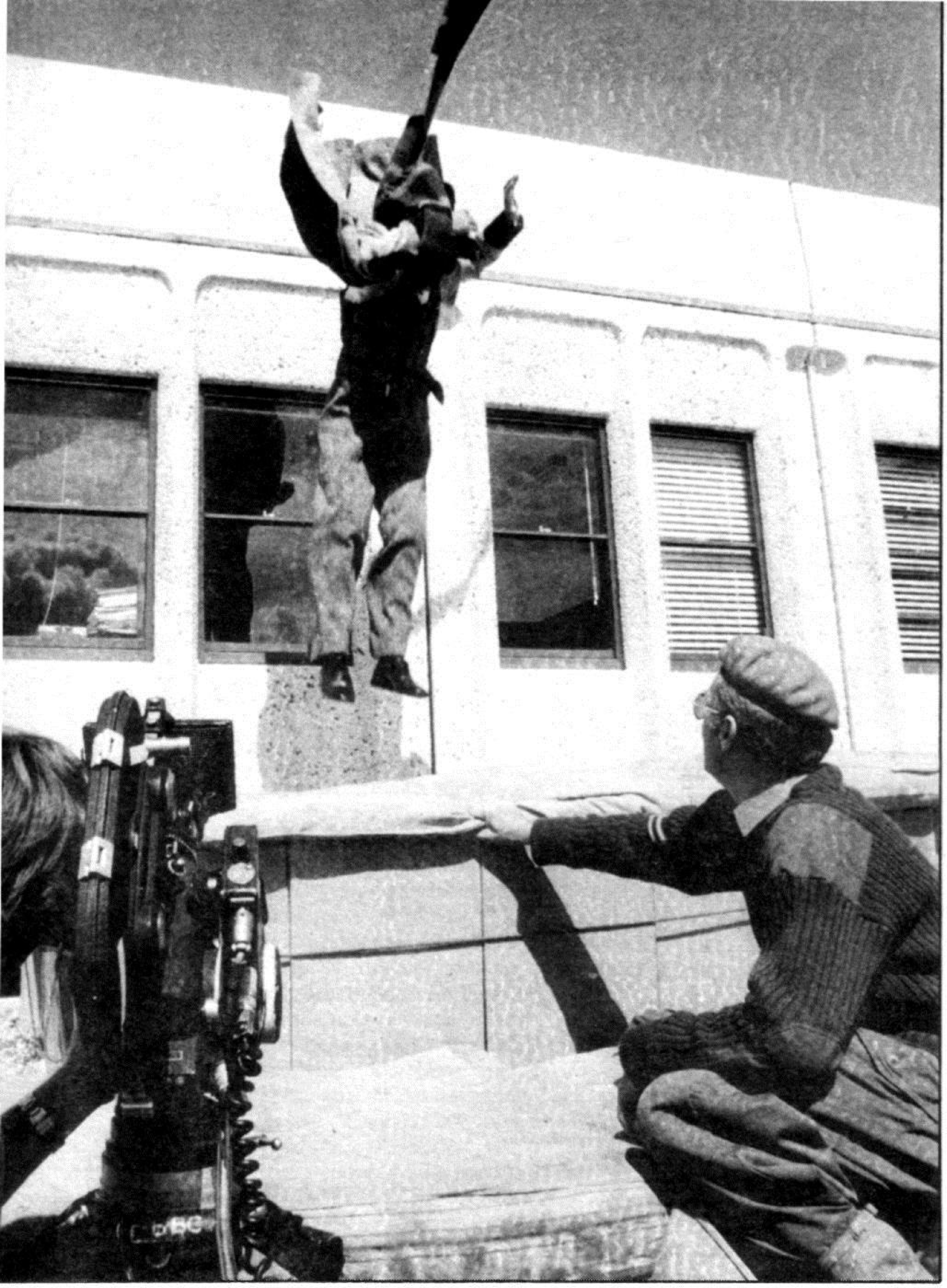


Stunt action for *The Android Invaion* carried out by Terry Walsh, who doubled for Tom Baker.

rehearsals watching Tom, because to convince people I was him I had to find an idiosyncrasy. He has got a rather Groucho Marx walk; he sticks his neck out and swings his arms, which I tried to copy."

In order to avoid damaging the Sontaran mask in fight sequences, the stunt men employed a technique called 'Bulldogging'. It involved lining up a camera to the side of the Sontaran with Walsh jumping to the other side of him. With Fell timing his fall to the right moment, it appeared as though he had been knocked off his feet. In reality, they had not even touched.

It was during the filming at Wookey Hole for *Revenge of the Cybermen* that Terry saved Elisabeth Sladen's life when her power boat capsized, a now famous story. There were, however, other hazards to be faced from the location. "I was playing a Vogon and had to stand on a high ledge and roar out something like, 'Vogons unite!' It wasn't very easy. I had Alan Chuntz behind holding onto me with a rope, because the ledge was sloping and slippery. Beyond it was a sheer drop."

His memories of *Genesis of the Daleks* are confined to his unhappiness with a sequence that ended part two. Companion Sarah Jane (Elisabeth Sladen) was to fall from the missile scaffolding. "I used a stunt girl for that who I didn't know, and she was awful. It was a fall of about eight feet. She just stepped nimbly off – I'd even got poor Liz Sladen to fall about ten feet already onto some boxes before that."

The stunt work in the Thirteenth Season consisted mainly of Walsh doubling for Baker in fall scenes. At the end of part two of *Planet of Evil* it meant a studio fall into the anti-matter pool, and for *The Android Invasion* he performed a spectacular leap from the roof of the Space tracking Station. Modestly, he comments, "That was just a basic jump into a pile of cardboard boxes."

STITCHED UP

Stuart Fell was again contracted to appear as a monster, when he played Solon's creation in *The Brain of Morbius*. The cumbersome nature of the costume dictated that it could not be played by a normal actor. "The costume was at least two-and-a-half feet higher than the top of my head, and my neck was supporting the plastic bowl and the brain inside it. The costume was supposed to look like an animal skin, so I literally had to be sewn into it. The heat in the studio is quite exhausting. In fact, I remember an occasion where Terry was playing a Cyberman, and in between takes he was sitting in a chair. He was so hot he passed out. No-one noticed."

"I had two lengthy costume fittings for Morbius, as it was a very ambitious piece of work. My head was inside the neck, and I had a piece of plastic tubing to breathe through. The day after the studio it gave me an infection, because the air had been directed onto the back of my throat.

"Philip Madoc, who played Solon, was marvellous, and he would see my difficulties and help me when the head was weighing me down. There was one occasion when he had to say a line, and I had to rise up. He had accidentally put his hand down on part of my costume. There I was, struggling to get up and not knowing why!"

The BBC is always very safety conscious when using fire within the confines of a studio. Such was the case when Morbius' claw had to catch fire. "I didn't even feel any heat from it. I was well protected by layers of rubber and leather, which had been made non-flammable. It was just a matter of putting some petroleum gel onto the claw and lighting it up. If anything had gone wrong, I would have waved my claw to signal the visual effects team to put it out.

"We tried to make the fall down the cliff look as high as possible. It was in the studio and there was a limit to how high the set could be. In the end, I did a roll which was very hard to achieve with the weight on my neck. I did, in fact, strain my neck muscles."

Alan Chuntz was awarded his first piece of dialogue in *Doctor Who* during *The Seeds of Doom*, in which he played chauffeur to Harrison Chase. It was the acting scene that he remembers with much amusement. "I said a line and stopped. Douglas Camfield said, 'Well?' and I said, 'Well, what?' He said, 'You've got more dialogue . . .' I said, 'Where?!' I'd forgotten to turn the page of my script over."

GYMNASTIC TALENTS

The special talents of Stuart Fell were essential for the following season's *The Masque of Mandragora*. He played the acrobatic Court Performer in part four. "I played a street performer in *The Prince and the Pauper*, directed by Barry Letts, for which I had taken the opportunity to learn the correct skills. They must have seen me in that. I also have a background in gymnastics, which meant I was able to do the back-flip without any problem."

Fell was Fight Arranger on *The Talons of Weng-Chiang*, and played the Giant Rat. In part one, a gang of Chinese coolies attack the Doctor and Leela in the streets of Limehouse. The problem was that there were no Chinese stunt men in this country. His solution was to call in his old colleagues, and under the auspices of the costume and make-up designers they were all transformed into Chinamen. Alan Chuntz recalls, "We waited for the early hours of the morning to do that scene. It was freezing cold. All we wore were flimsy cotton suits, which meant that our muscles were stiffening up. It was very painful when we hit the ground."

Tom takes his place after the stunt is completed.

Fell returned as a Sontaran in *The Invasion of Time*, and was afforded the luxury of his own costume. "It was perfect for a stuntman because it was padded. We used two contrasting locations; a cold, damp, disused mental hospital in Reigate, and a luxury swimming pool in Hammersmith." The swimming pool scene was basically a case of turning up on the day and being asked by the Director what he could do to make the chase more exciting. "I suggested leaping over the corner of the pool, jumping onto a chair, which collapsed, and then doing a roll."

In *The Ribos Operation*, Stuart was given the unenviable task of operating the Shrivenzale monster. "Visual effects had made the costume so there was air going into the head only when I opened the mouth by pulling my neck back. However, my resting position was with my head forward, which meant that the mouth was closed and no air could get in. I had to operate the mechanism to move its eyelids, which were heavy gears made out of motorcycle parts."

In *The Power of Kroll*, the inhabitants of the planet Delta Magna were realised as green-skinned humanoids in loincloths. Terry Walsh was Swampie Mensch. "We were running around in the marshes, and had to wear green waterpoof make-up, which had been specially ordered from Germany. At the end of the first day's filming they told us that they had forgotten to order the special stuff needed to get the make-up off. They sent us down to an American airbase to shower, and we arrived looking like a group of jolly green giants. There were all these black American airmen playing baseball, shouting out, 'Hey, now you know how we feel!' We got in the showers, and it still wouldn't come off. We were using brushes, and still nothing happened.

"We ended up back at the hotel at two o'clock in the morning stark naked in the kitchen, with a group of very embarrassed make-up girls trying to get it off with Ajax. The hotel bedsheets remained green for weeks!"

MESSY DEATH SCENE

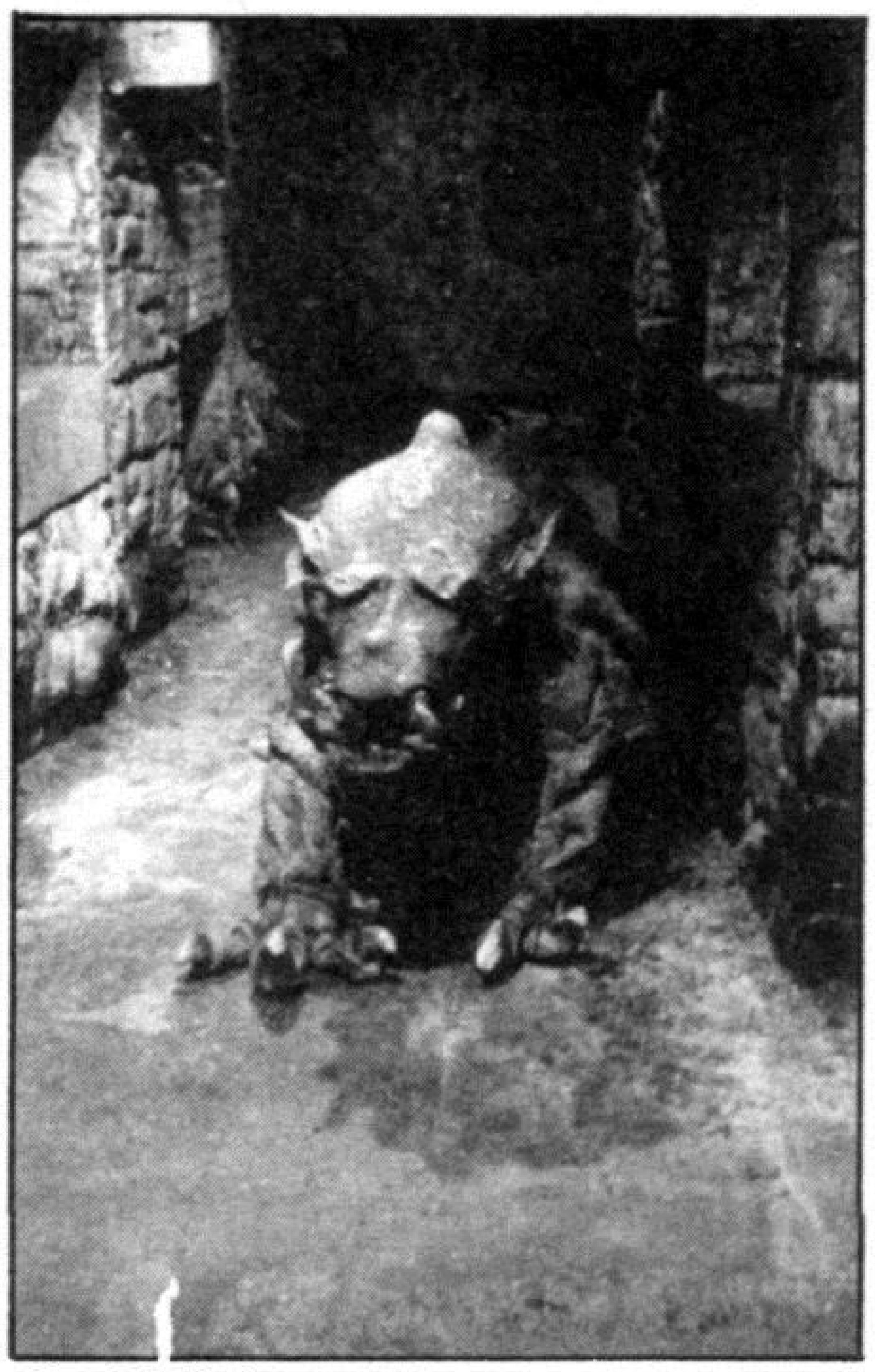
Another nasty fate awaited Stuart Fell in *Full Circle*, in which he doubled Leonard Maguire for Decider Draith's rather messy death scene. Filmed in Black Park, it required a heavily disguised Stuart to stagger and then fall into the sludge of a dirty lakeside, the surface of which was covered in dry ice. "I had to endure the agony of being pulled under the water. There was a frogman in the lake pulling on a length of wire that was attached to me."

Castrovalva was Peter Davison's first (transmitted) story as the Doctor, and Shardovan's suicide swing into the Master's energy web required the talents of a stunt man. Ken Barker made his *Doctor Who* debut, doubling for actor Derek Waring. He had started his career as an actor, was a qualified archer, acrobat and a champion swimmer. "I didn't have enough time to work on it, and it was done in a very small area. I had to do a swing and a fall, but there was no room for any cardboard boxes to land on, which made it quite dangerous. I just felt very frustrated that I didn't get enough rehearsal."

Stuart Fell returned to fight arranging for *The Visitation*, before risking life and limb during the Cybermen massacre scene in *The Five Doctors*. "We had a lot of Welsh extras playing Cybermen. I played the ones who got their limbs blown off. This was because there were a lot of sparks and body hits, and you really can't expect an extra to put up with that.

"As the Cybermen got blown up, visual effects would use a chemical smoke and on one occasion the wind blew in the wrong direction and some of the smoke came through the holes in the helmet. I was supposed to be dying in agony for that scene, and I actually was. I was trying to pull the mask off because I couldn't breathe. John Nathan-Turner shouted, 'Cut,' because he believed I was still acting, and when he realised what was happening, he and the Visual Effects Designer literally ripped the helmet off me. The helmets were clamped in place by bolts, and it may have been that they were re-designed because of that accident."

Ken Barker was more fortunate in *Attack of the Cybermen*. He played a ▶


Stuart Fell played the Shrievenzale in the atmospheric Sixteenth Season opener, *The Ribos Operation*.

Cyberman sent rolling down a hill and attacked by Michael Attwell, playing Bates. The shot of the Cyberman's head being lopped off by a metal bar was achieved by balancing a helmet on top of his real head. "I wore protective clothing over my head, and over that were attached pyrotechnics. They were detonated without injuring me – in fact my only worry was that Michael Attwell got the aim of the bar right . . ."

ENDURANCE TEST

Barker's last appearance in the programme was as the Mutant in Eric Saward's *Revelation of the Daleks.* Director Graeme Harper had realised that the extraordinary role required the talents of both an actor and a qualified stunt man.

Perhaps the most gruelling aspect of the job, however, was the application of the make-up. "It took four-and-a-half hours – I had to get up at four o'clock to be on set for eight-thirty. I had a fitting for it, which was basically a day of experimentation. They made metal false teeth from a place on Wimpole Street. They painted a latex bald cap onto the top of my head and put false hair on top of that. It took about an hour to remove, and was very painful. Peeling latex off is like removing plasters!

"We filmed near Portsmouth during a very harsh winter. The snow on the ground was real. I had to go under a lake, which had three inches of ice and was broken up for me to get in. I wore a wetsuit; the only part of me that was cold were my head and arms, so I was probably warmer than the rest of the crew. The water was very shallow, but I had to go under and hold my breath for the scene where my arm comes up and grabs the bread roll. I always seem to get the cold water jobs – and I hate cold water!

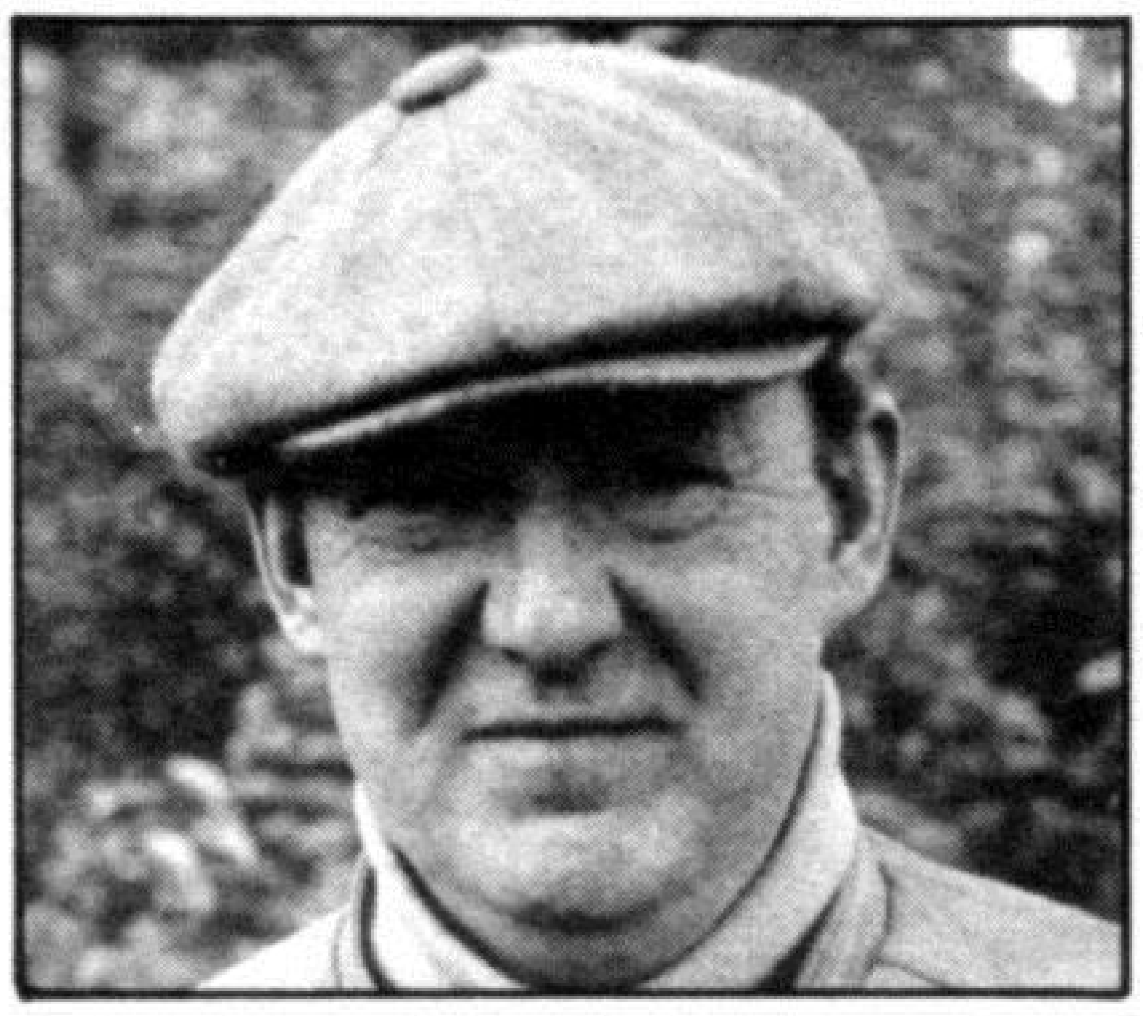
"I played Reginald Perrin in the title sequence of *The Fall and Rise of Reginald Perrin.* If ever I write a book about stunt work I'm going to call it 'I was Reginald Perrin's Bum!'

"We had a group of American fans following us around on that filming, and they kept asking things like, 'Gee, are you a real mutant?' and 'Can I have a mutant's autograph?'"

The action/adventure content of *Doctor Who* has always demanded stunt performers. It has been said that the most popular period in the programme's history was the heyday of *Havoc* during the exploits of the Third Doctor. This may be debatable, but the formula established during those years owed a lot to this specialist craft. The formula is as valid in today's high quality television drama as it was then. One only has to look at the success of *Remembrance Of The Daleks* and the Twenty-Fifth Season.

◆

WHERE ARE THEY NOW?



Since his substantial contributions in *Doctor Who,* **Derek Ware** has featured as the corpse in the award-winning *After Pilkington,* and attacked Lynn Redgrave in *Death Of A Son.* He was Ronnie Barker's official stunt double until his retirement recently.

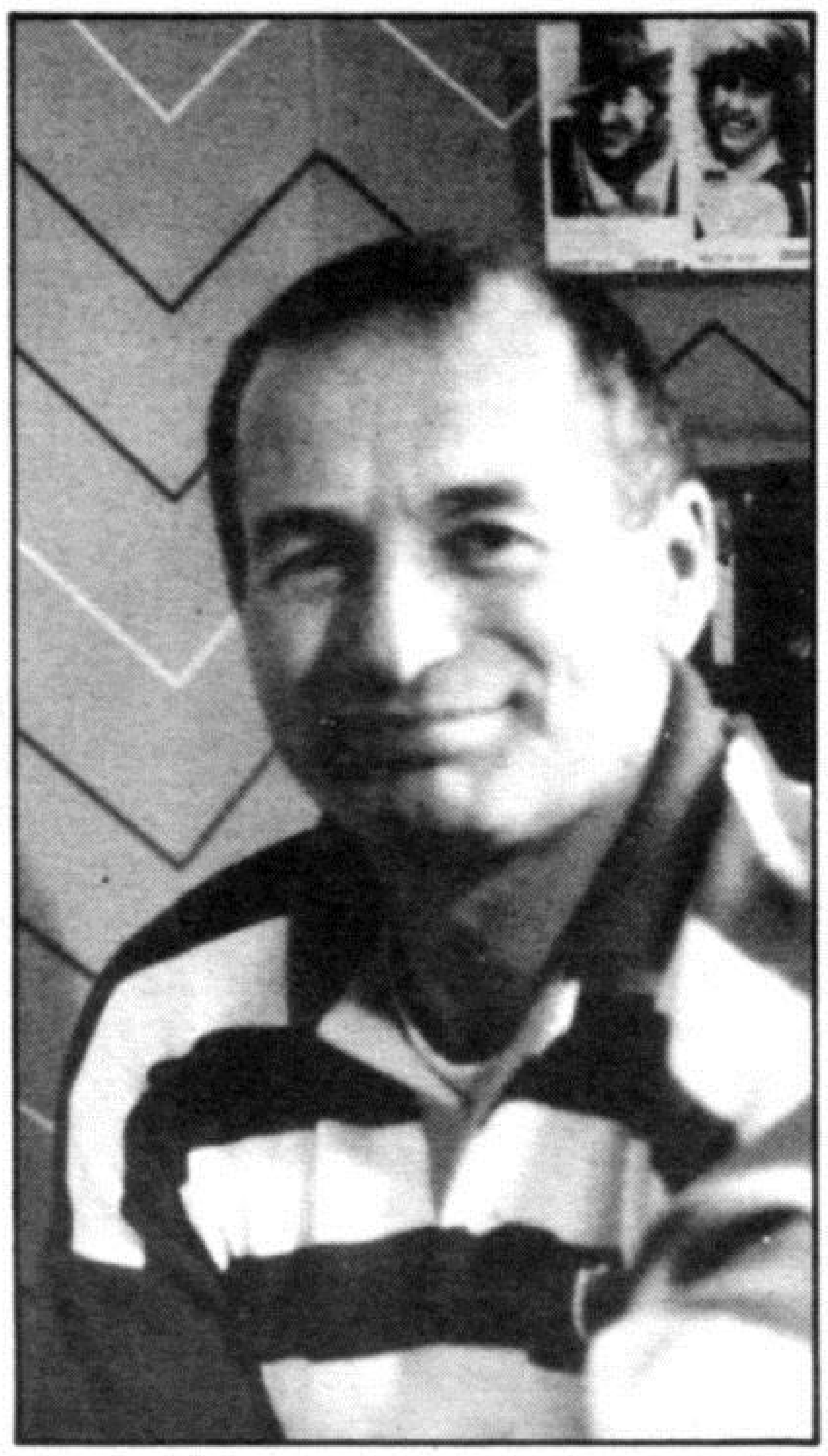
Derek Ware is currently preparing a documentary film for television on the History of Swordsmanship.

Terry Walsh has worked on *Bergerac, Dark Angel* and after *Doctor Who* went on Stunt Arrange all three seasons of HTV's *Robin of Sherwood.* He invested his earnings in a specialist gun shop which he runs in North London.

Terry Walsh still performs and is Michael Caine's official stunt double. He has recently returned to *Doctor Who* to double Jon Pertwee once more and arrange the action for *The Ultimate Adventure* stageplay.

Alan Chuntz has been a veteran of such cult-series as *The Avengers* and *Callan,* featuring in many of the Bond films of the Seventies.

Sadly, Alan Chuntz has retired from 'the business'.



Stuart Fell has worked on *Blake's Seven, Star Wars* and more recently on *The Country Boy* and a new comedy pilot for the BBC, KYTV.

He successfully doubled Bob Hoskins throughout *Who Framed Roger Rabbit?* and after he was injured during the filming of George Lucas' *Willow,* developed and marketed a new stunt toy, The Diabolo.

Ken Barker worked alongside Terry Walsh on *Robin Of Sherwood,* and has appeared in *The Drummonds* and *Dempsey and Makepeace.* His film credits have included *An American Werewolf In London* and more recently, *Indiana Jones III: The Last Crusade.*

Doctor WHO

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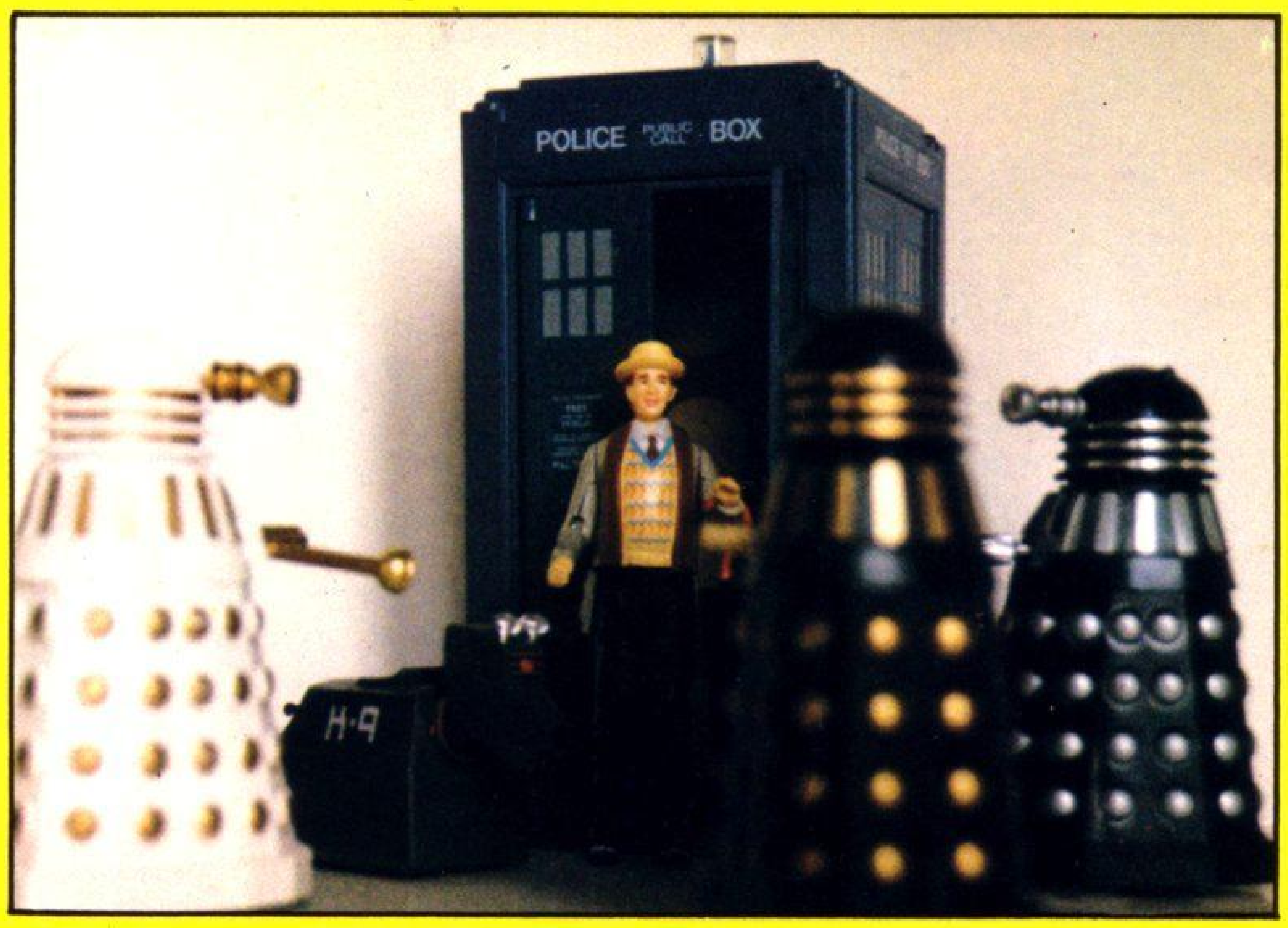

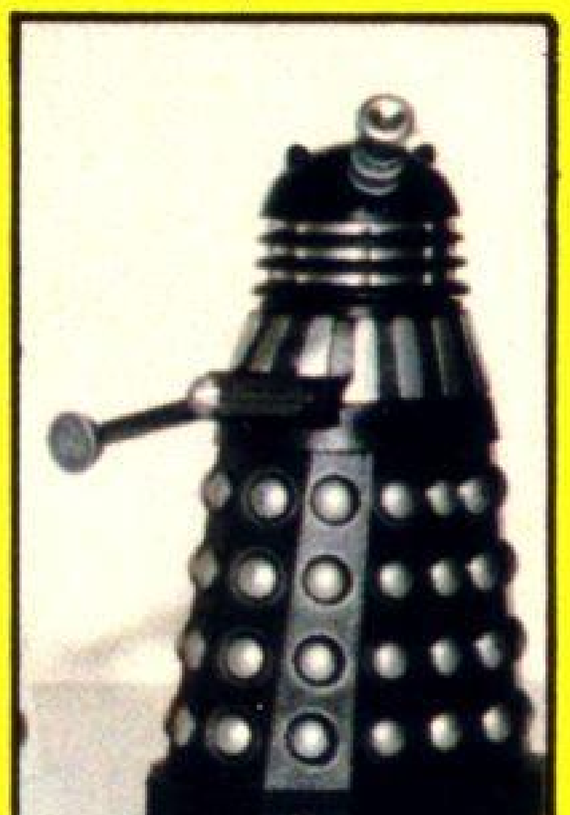

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STAGE, ALRIGHT!

The first run of *Doctor Who – The Ultimate Adventure* soon draws to a close in Eastbourne. *DWM* reviews Colin Baker's version of the stage play and presents a special photo review of the show that has enthralled, delighted, irritated and amused fans across Britain this summer . . .

Jon Pertwee's gone for a well-earned rest and now Colin Baker is treading the boards as the Doctor in *Doctor Who – The Ultimate Adventure,* still on its successful national tour. Colin opened in Newcastle after a mere two weeks' rehearsal and I managed to see him on the company's first night in Nottingham on June 12th.

Not an easy task to follow Jon Pertwee on stage, even when you're a legitimate Doctor and an experienced stage actor yourself – Colin is doing a great job. He looks fun to work with; good natured and energetic, there's a lot of good stuff happening on stage between him and the rest of the company, all of whom have been with the show since it opened. Bits of script have been cut, like Jon's touching speech about all the friends and companions he's known and lost, and bits added: lots of comments about questionable dress sense and sense of direction, which work well.

The whole show is much tighter and much more confident than when I saw it on opening night in Wimbledon back in March, but that's only to be expected. The actors' greater confidence with the script and lesser worry about everything else (despite the fact that only the stage managers tour with the show and a new stage crew are brought in every week) exposed some heavy-handed script writing.

The obvious is pounded out several times and the references to the deteriorating ozone layer are laboured. It's still a lot of fun, though. The lasers look wonderful – especially if you get a seat in the middle of the theatre. Terry Walsh is still with the show; the fighting is a lot slicker and even more spectacular than when I first saw it.

EPISODIC

The whole piece is still quite episodic, even though using the two halves of the stage as different places and defining the acting area with light is working well now. There are some abrupt endings to scenes, particularly after gun battles, but the music still links scenes together.

David Banks still looks wonderful as Karl and gives every word a lot of punch. Crystal (Rebecca Thornhill) and Jason (Graeme Smith) are lovely together – especially now they get a big kiss at the end – though I can't quite reconcile their duet with the rest of the play, pleasant as it is. The other two songs are a lot better worked into context, and the staging of those camp aliens as a chorus line to Delilah's song, 'Business is Business', is inspired.

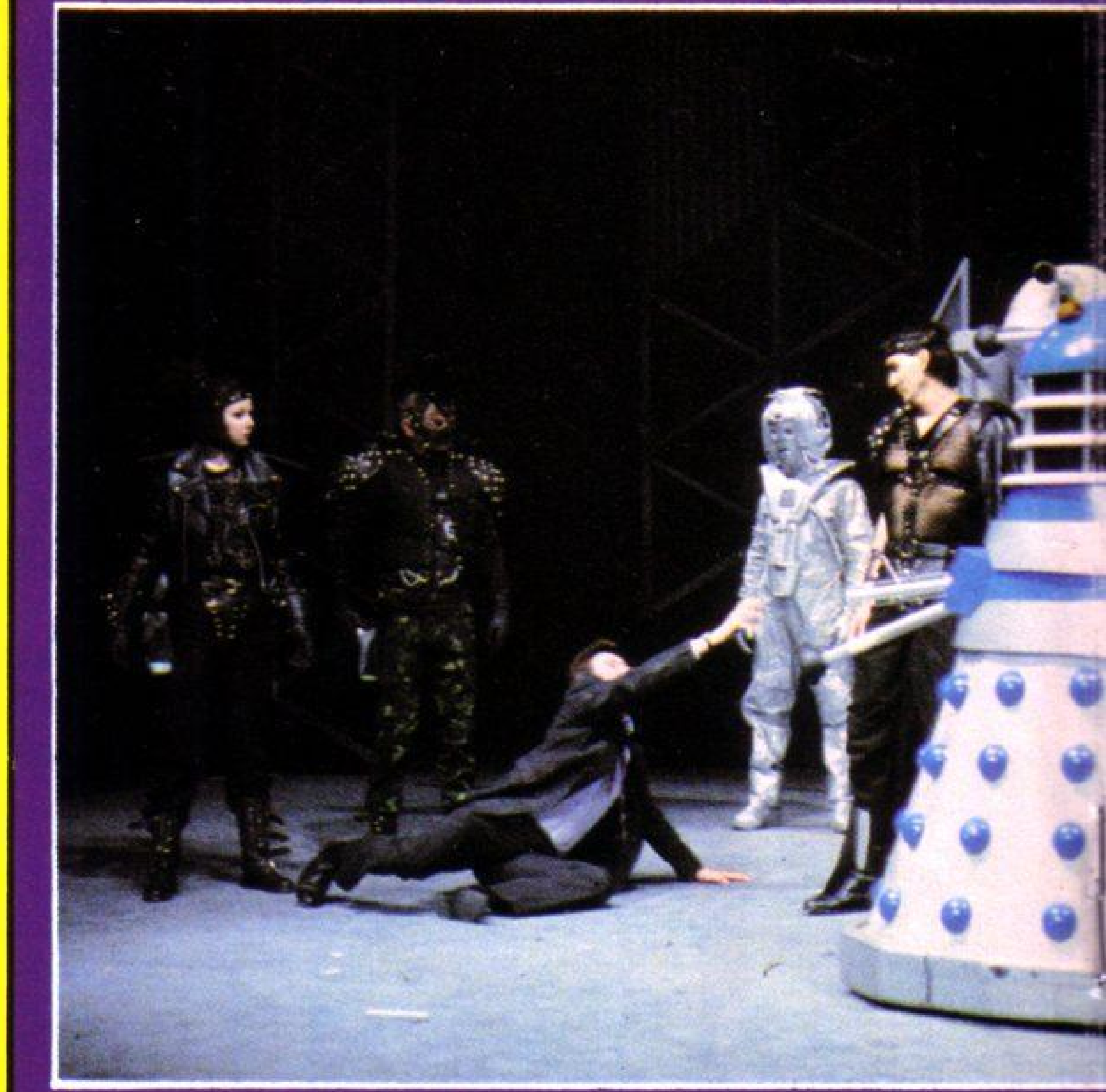
The Daleks steal the show, whether the people working them get it right or not. Bits apparently drop off occasionally and one got stuck in the TARDIS door the night I saw it (as did Colin Baker). Everyone concerned dealt with it very well. Live Daleks on stage are *very* powerful.

The production now seems very familiar to the company and they work well together as a team at all times. Colin Baker seems to have fitted into this totally and the show is still going strong. You only have a limited time to catch this first run – so do it while you can.

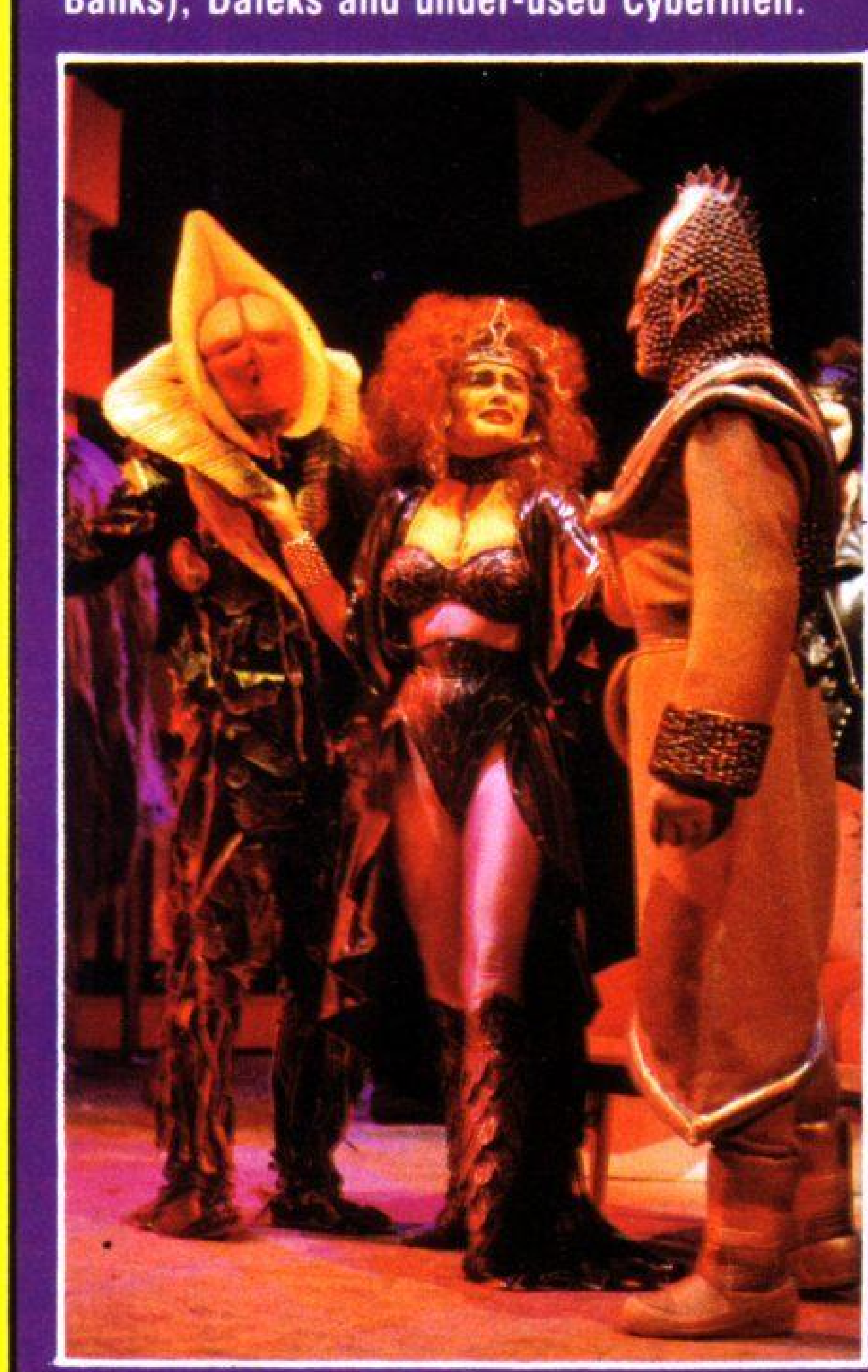
Review by Clare Walters. Graeme Smith has now left the show, replaced by David Bingham, who originally played the MC and levitating Vervoid. Oliver Gray takes on the role of MC. Terry Walsh has also left due to commitments on Robin of Sherwood.

The Australian-New Zealand run is still in the planning stages and it's now unlikely that the play will be in the West End at Christmas.

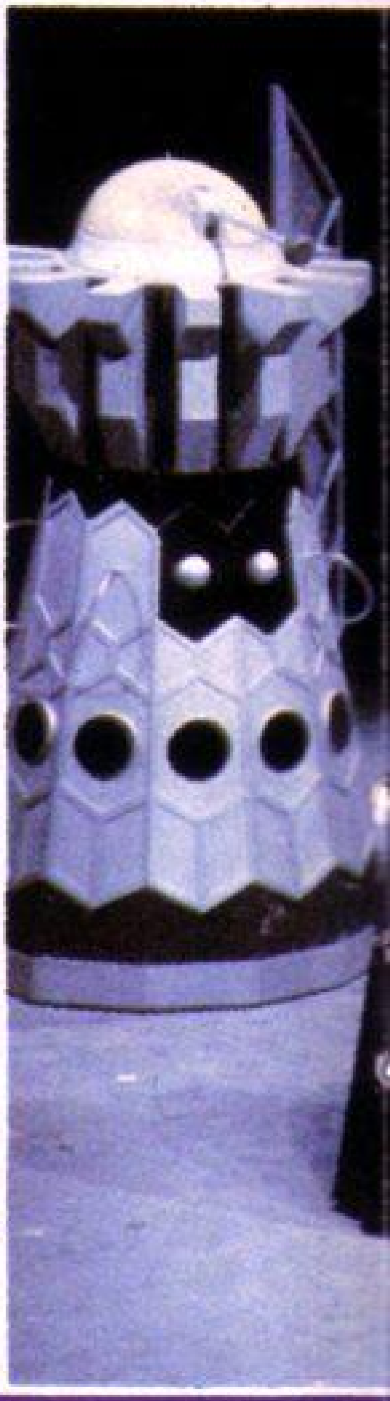
David Banks' show, Talking to John, *which features Stephanie Colbourn (Zog) and Troy Webb (the Emperor Dalek) runs at the Eastbourne Congress on 10th, 11th, 17th and 18th August. David plays John and also directs this intimate three-hander, described as both funny but disturbing.*



The US envoy (Chris Beaumont) pleads for his life in front of the Emperor Dalek, surrounded by mercenaries (led by Karl, played by David Banks), Daleks and under-used Cybermen.

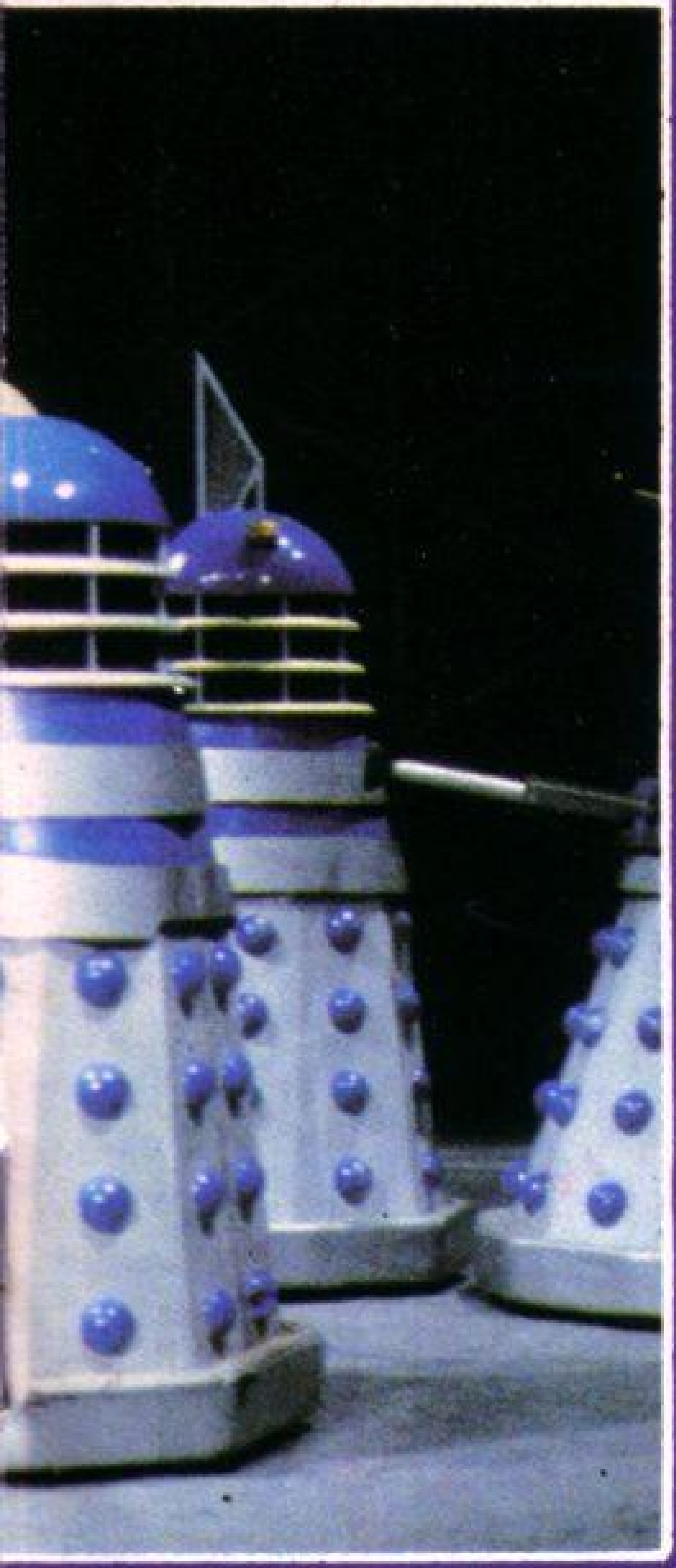


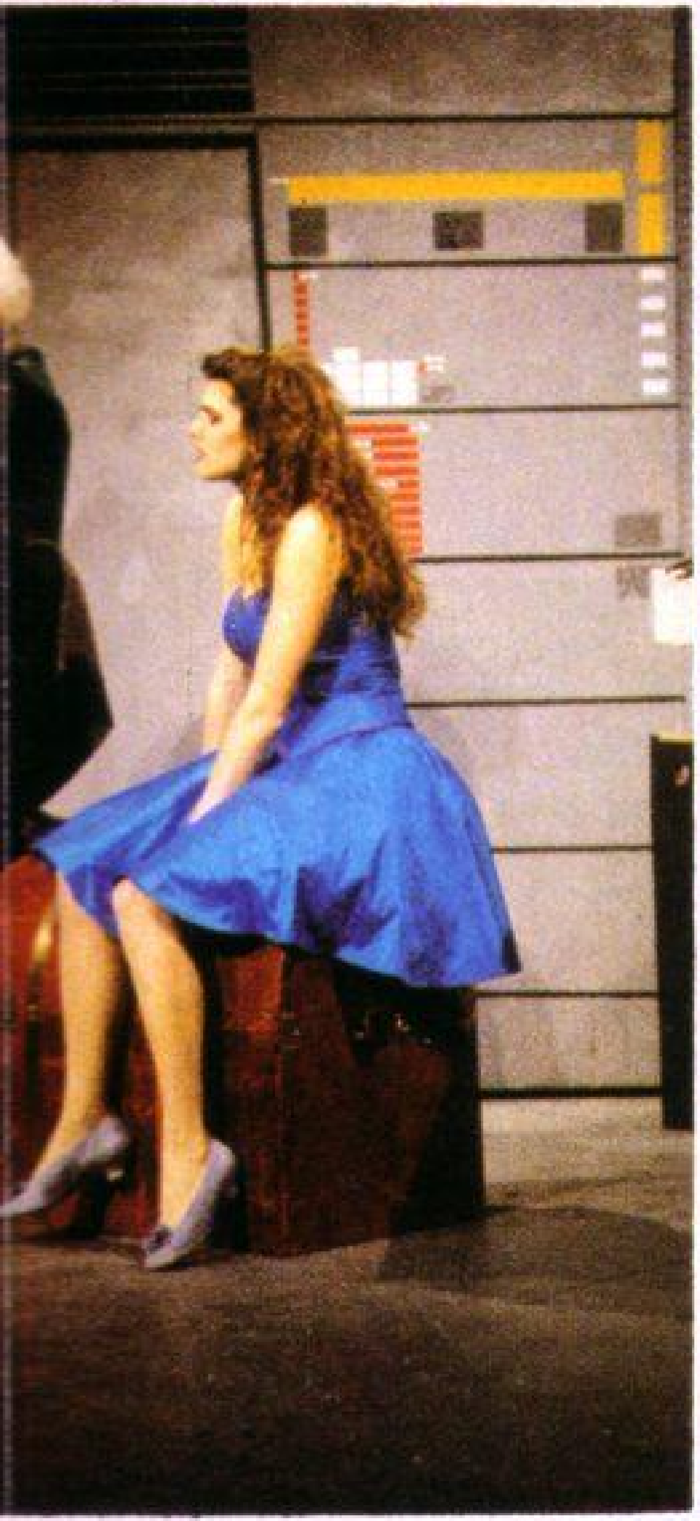
Delilah (Judith Hibbert) leads her mercenaries in the show's raunchy musical number, 'Business is Business'.

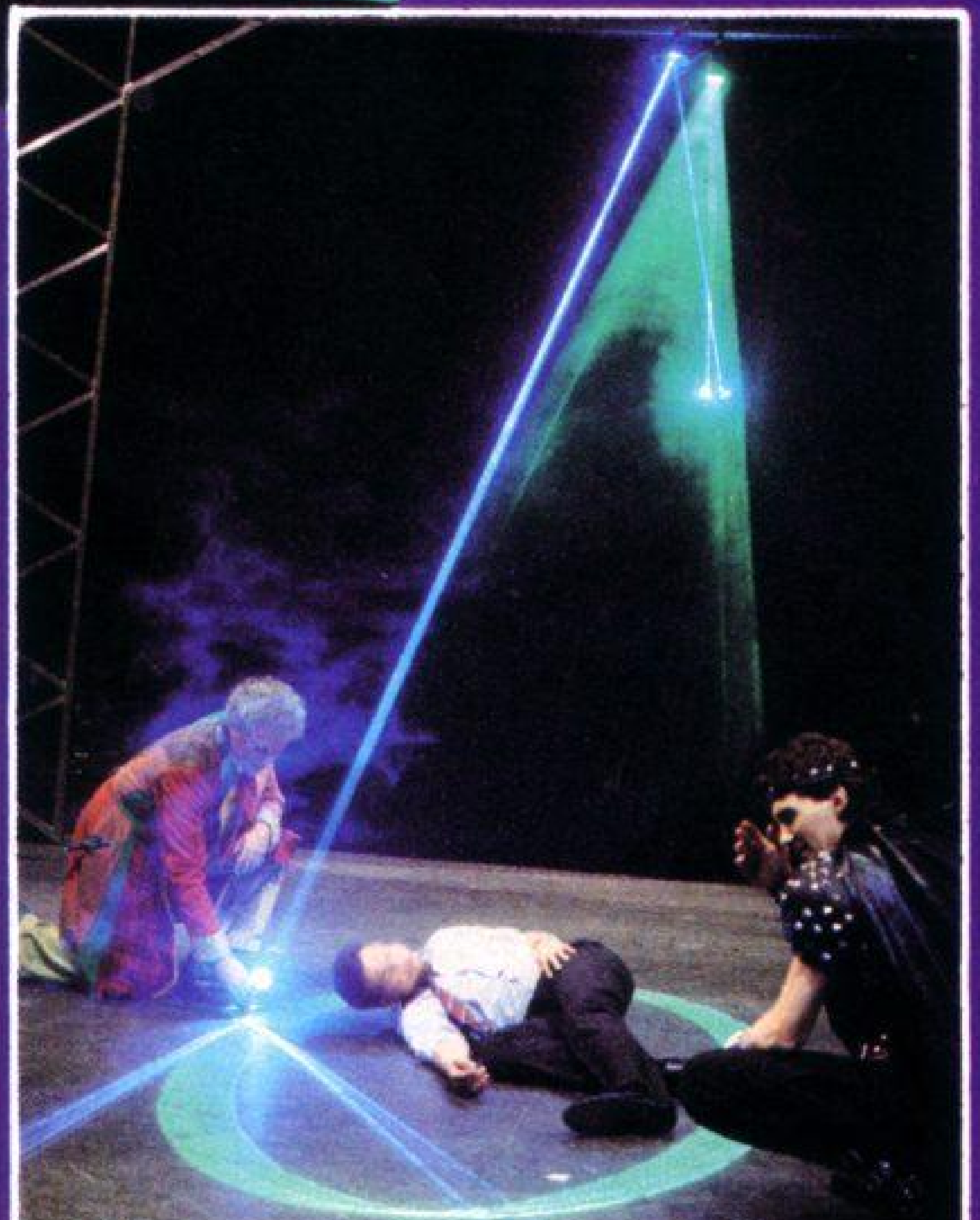


The ultimate co

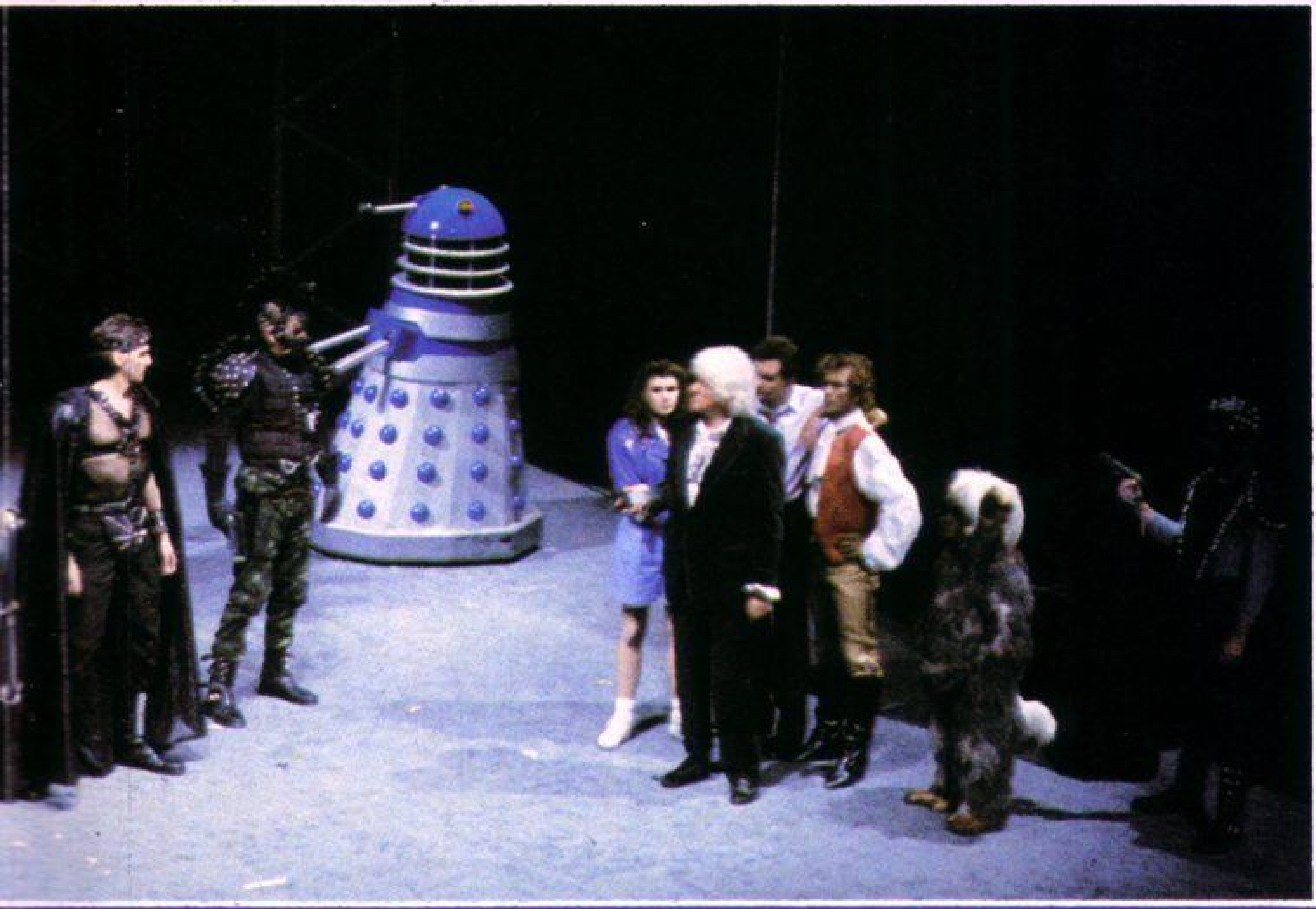
Photos by Mike Daines.







Attempting to rescue the US envoy, the Doctor is helped by Karl.



onfrontation . . .

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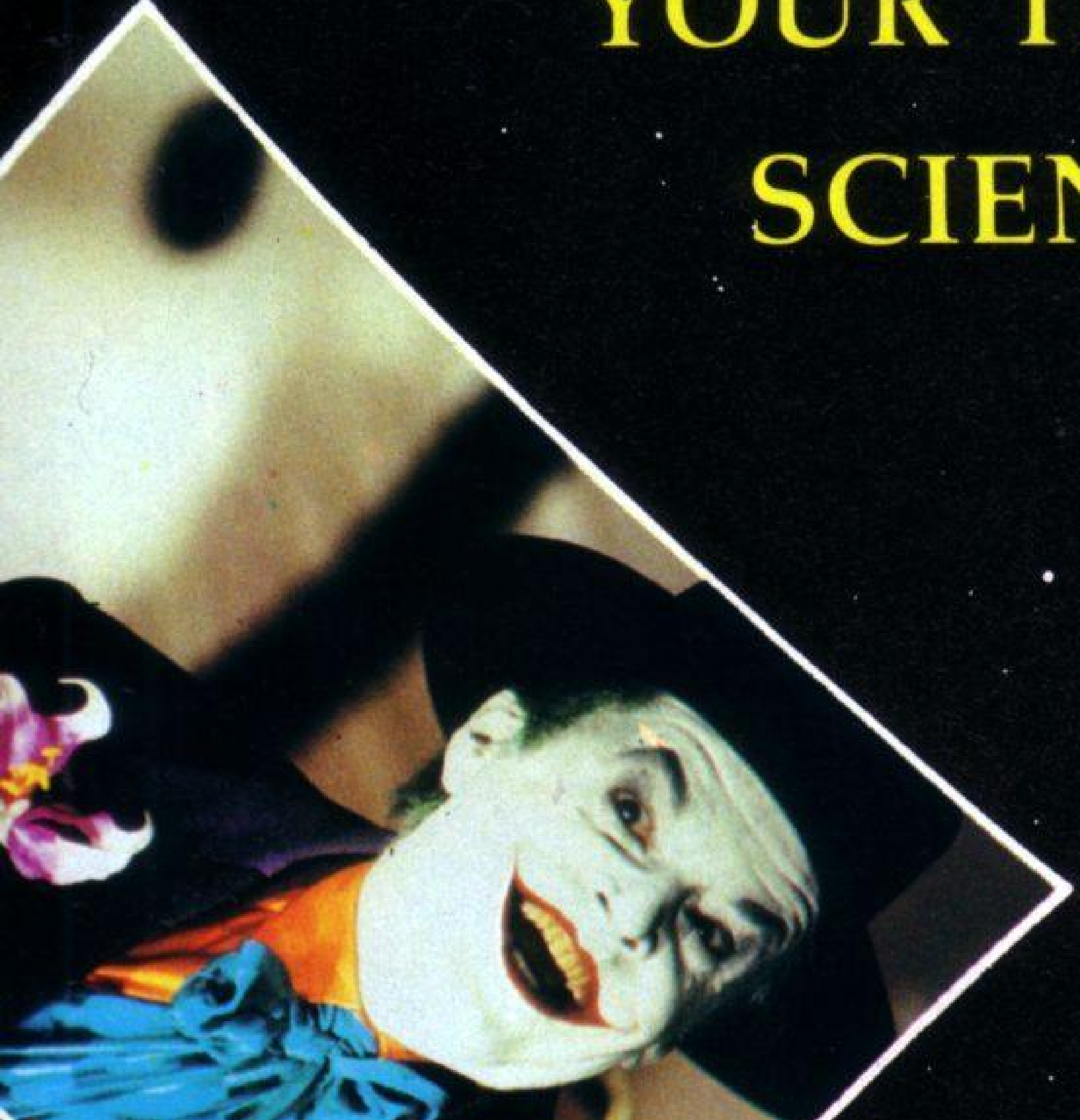

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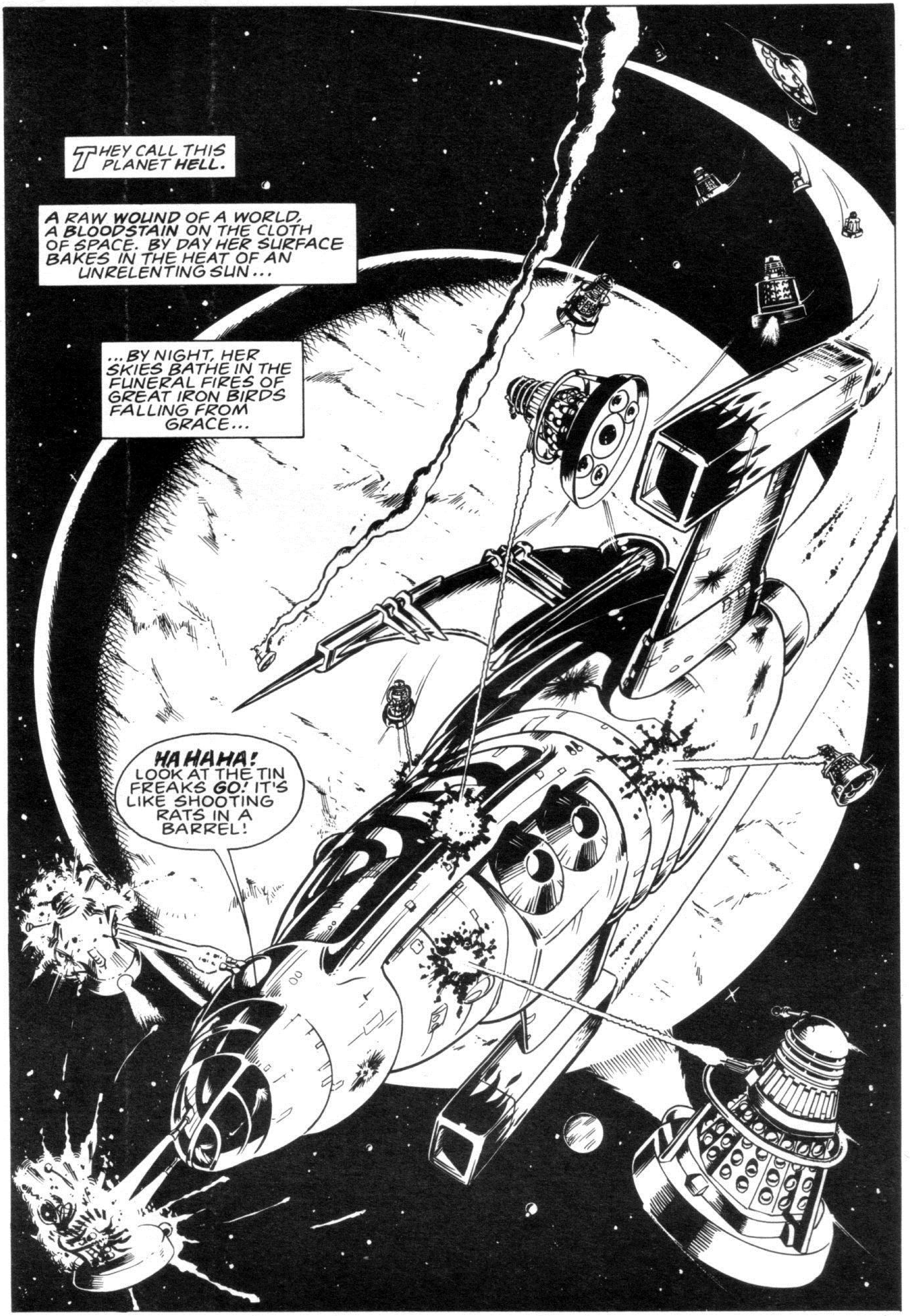
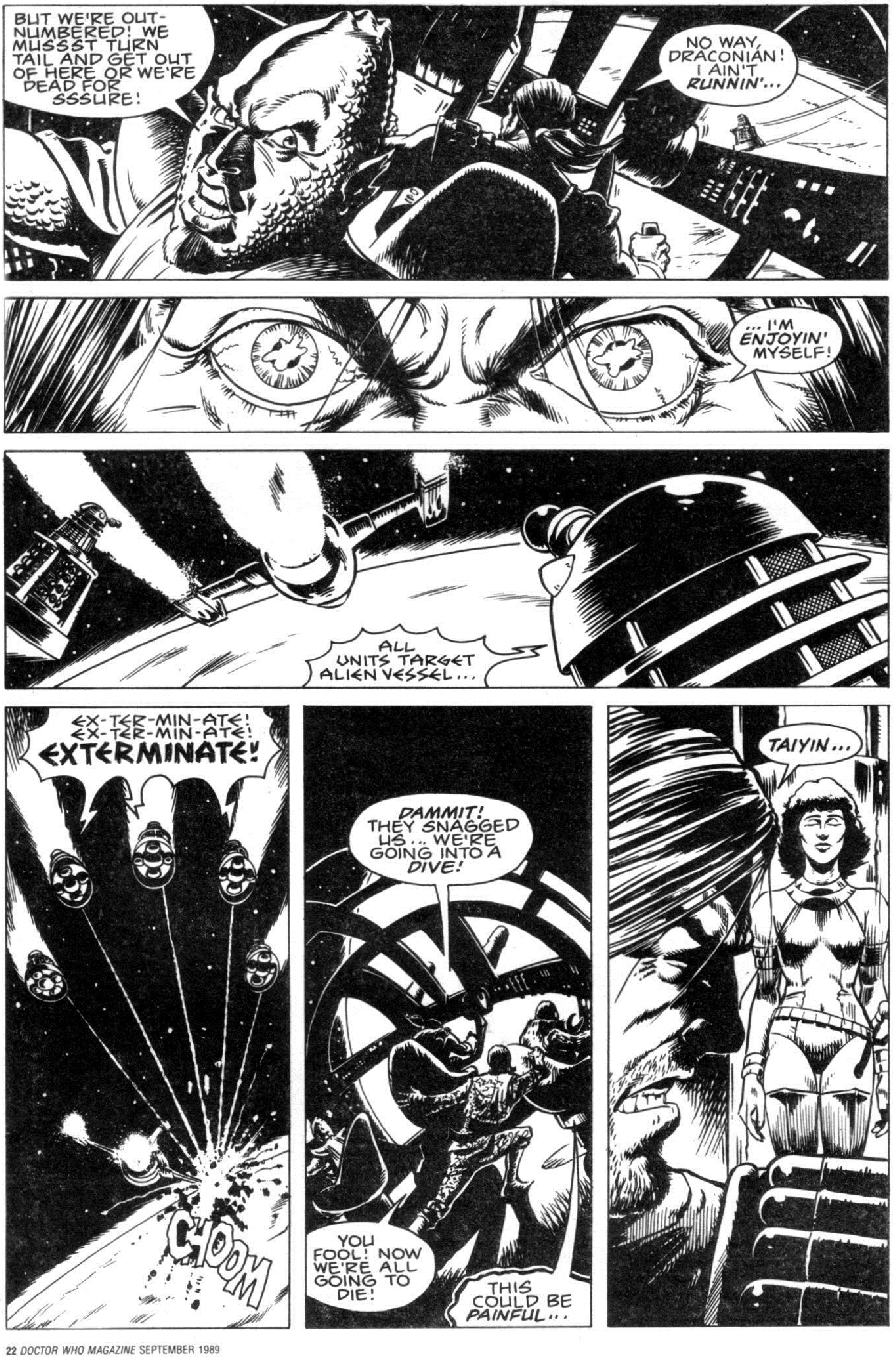
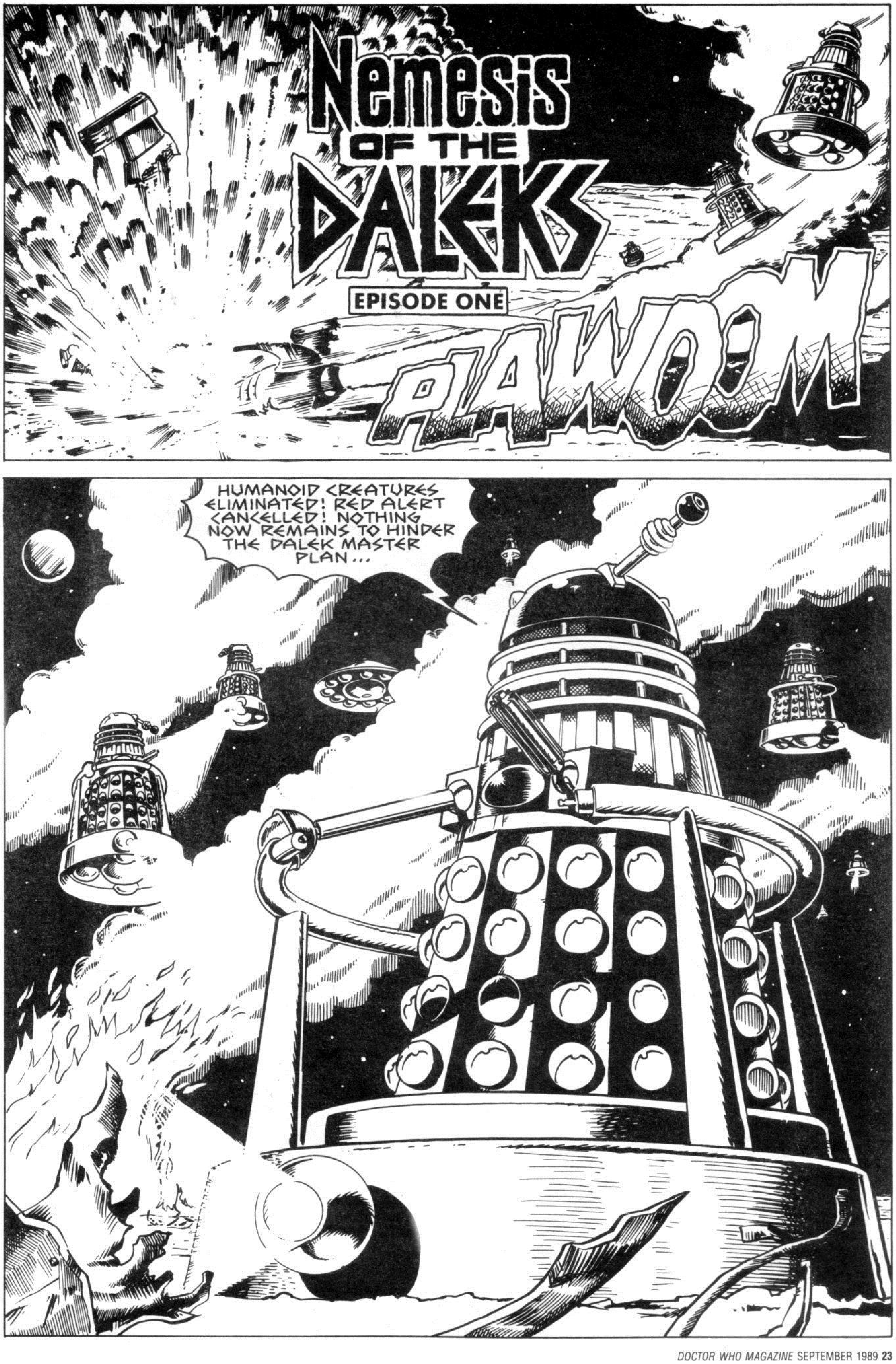
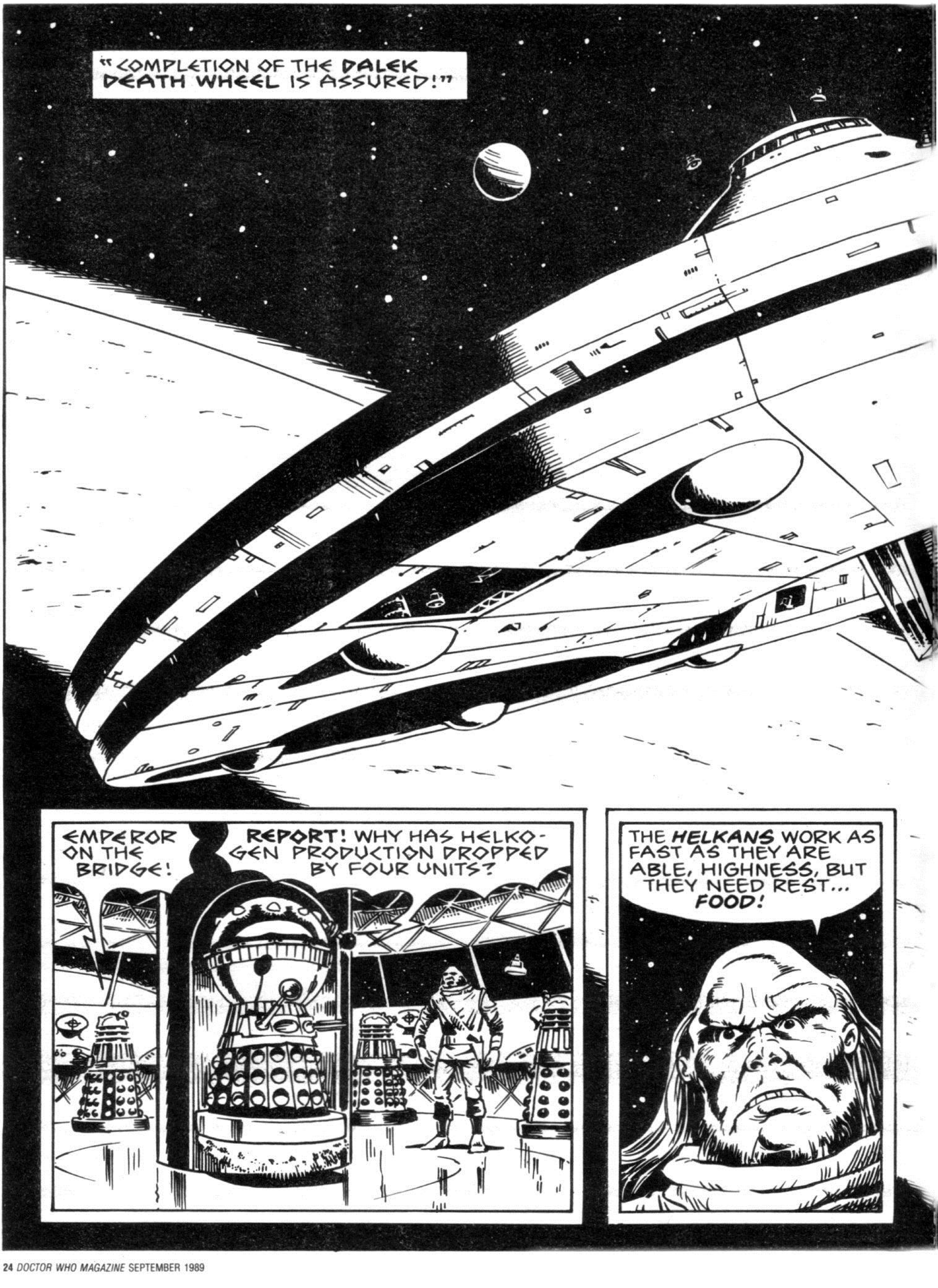
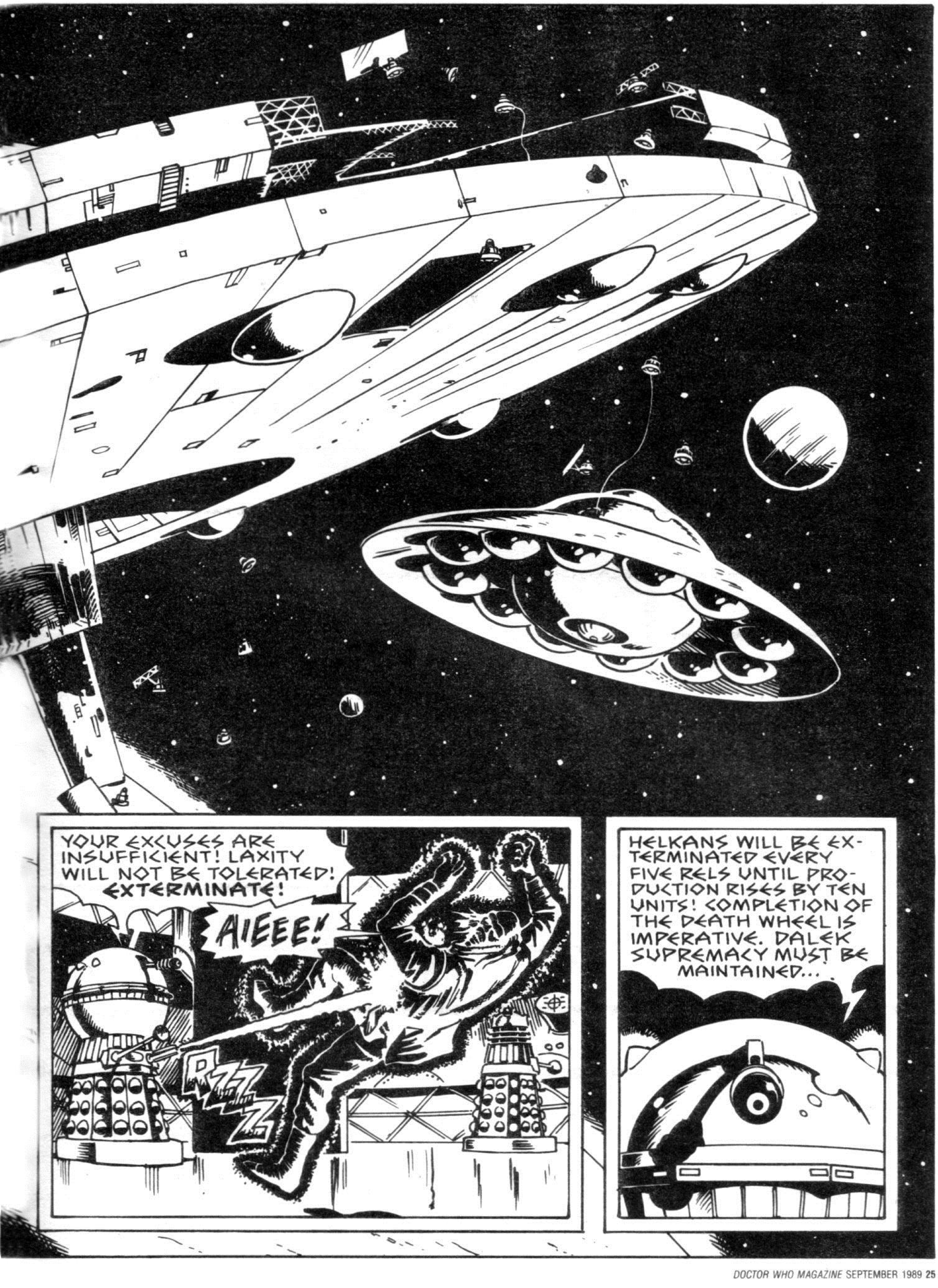

THEY CALL THIS PLANET **HELL**.
A RAW **WOUND** OF A WORLD. A **BLOODSTAIN** ON THE CLOTH OF SPACE. BY DAY HER SURFACE BAKES IN THE HEAT OF AN UNRELENTING SUN...
...BY NIGHT, HER SKIES BATHE IN THE FUNERAL FIRES OF GREAT IRON BIRDS FALLING FROM GRACE...
HAHAHA! LOOK AT THE TIN FREAKS **GO!** IT'S LIKE SHOOTING RATS IN A BARREL!

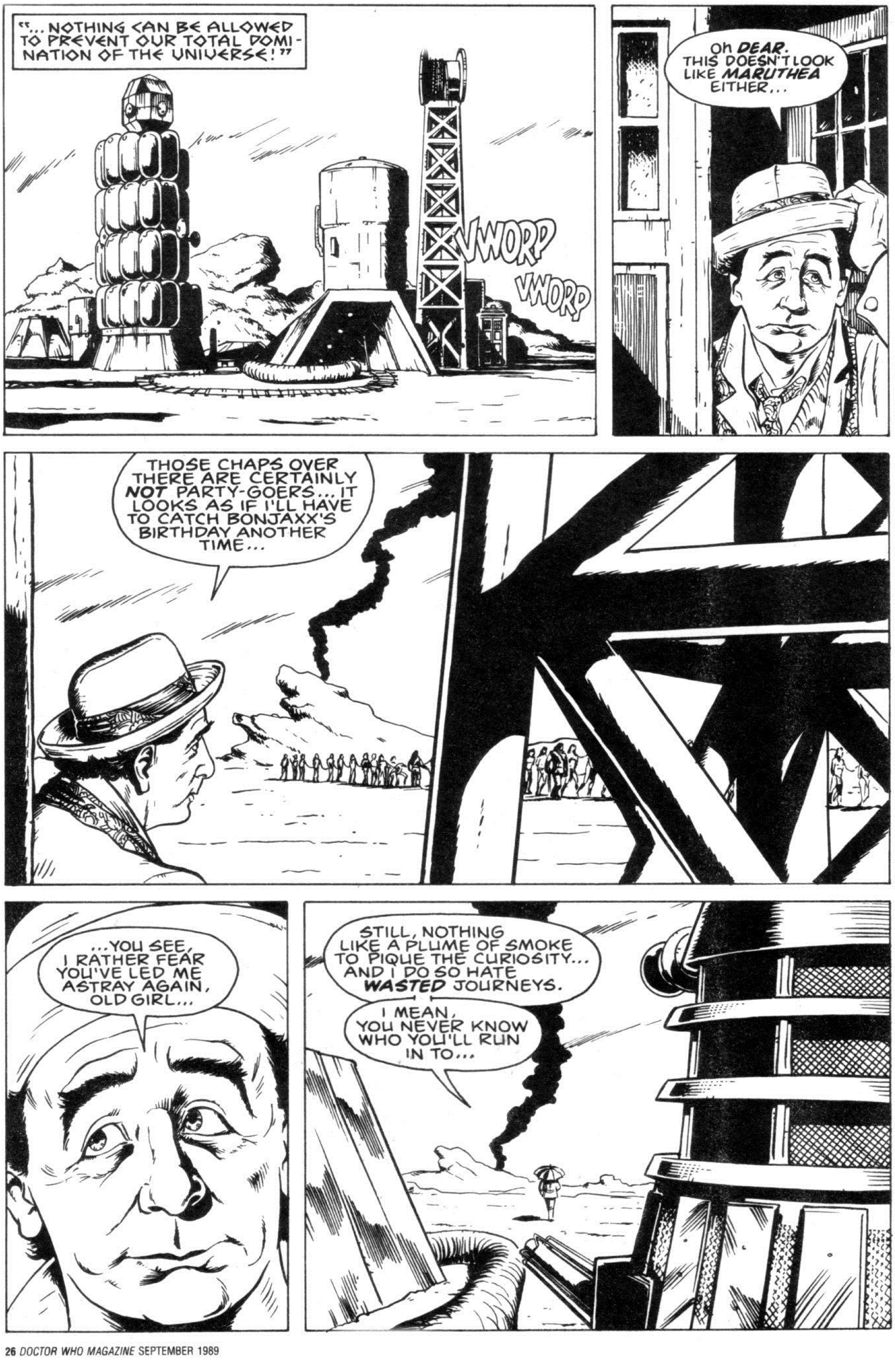
PLOT· RICHARD ALAN. **SCRIPT**· STEVE ALAN. **ART**· LEE SULLIVAN. **LETTERING**· ZED. **EDITOR**· RICHARD STARKINGS.

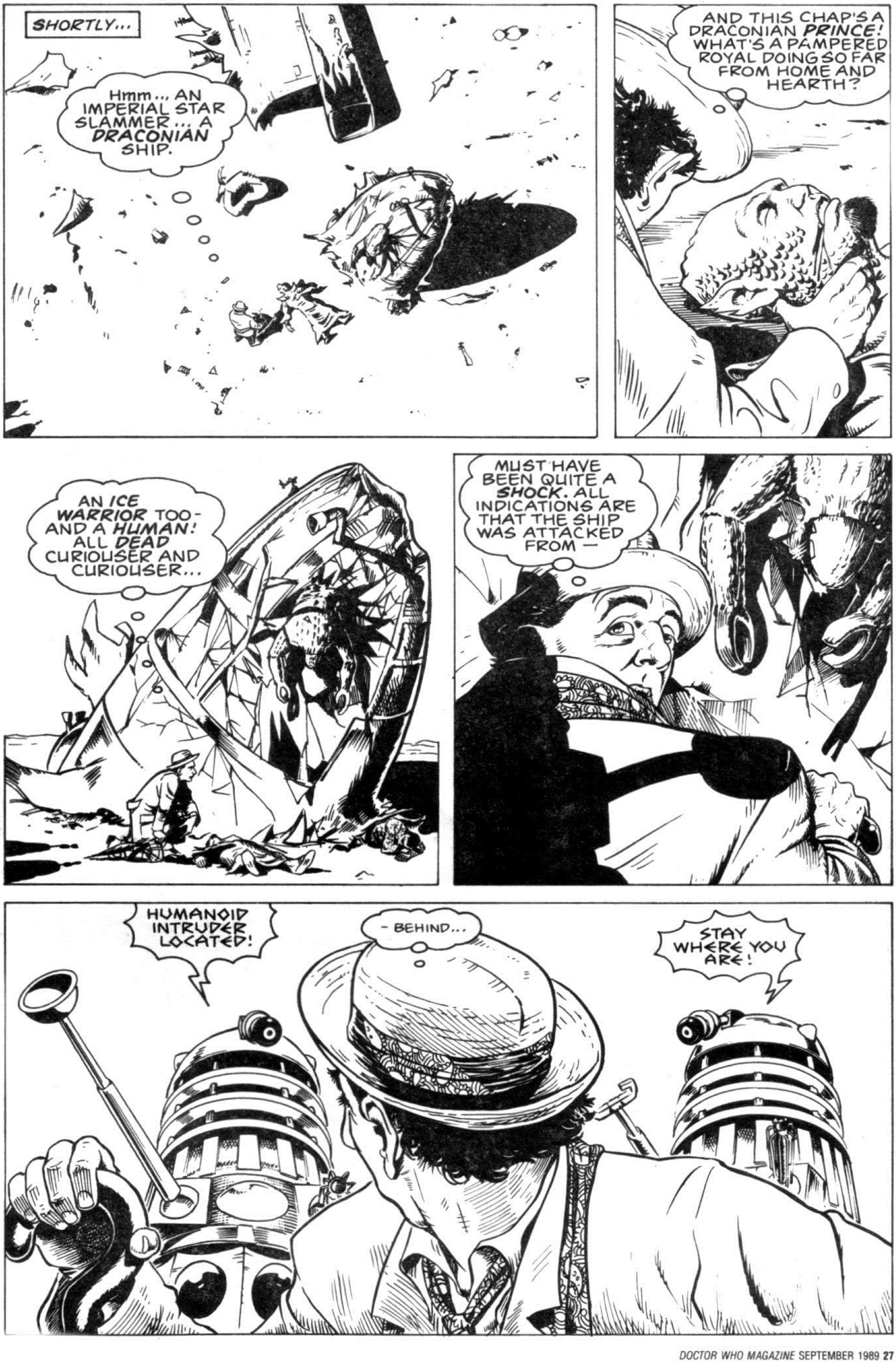

BUT WE'RE OUTNUMBERED! WE MUSSST TURN TAIL AND GET OUT OF HERE OR WE'RE DEAD FOR SSSURE!
NO WAY, DRACONIAN! I AIN'T *RUNNIN'*...
... I'M *ENJOYIN'* MYSELF!
ALL UNITS TARGET ALIEN VESSEL...
EX-TER-MIN-ATE! EX-TER-MIN-ATE! **EXTERMINATE!**
CHOOM
DAMMIT! THEY SNAGGED US... WE'RE GOING INTO A *DIVE!*
YOU FOOL! NOW WE'RE ALL GOING TO DIE!
THIS COULD BE *PAINFUL*...
TAIYIN...

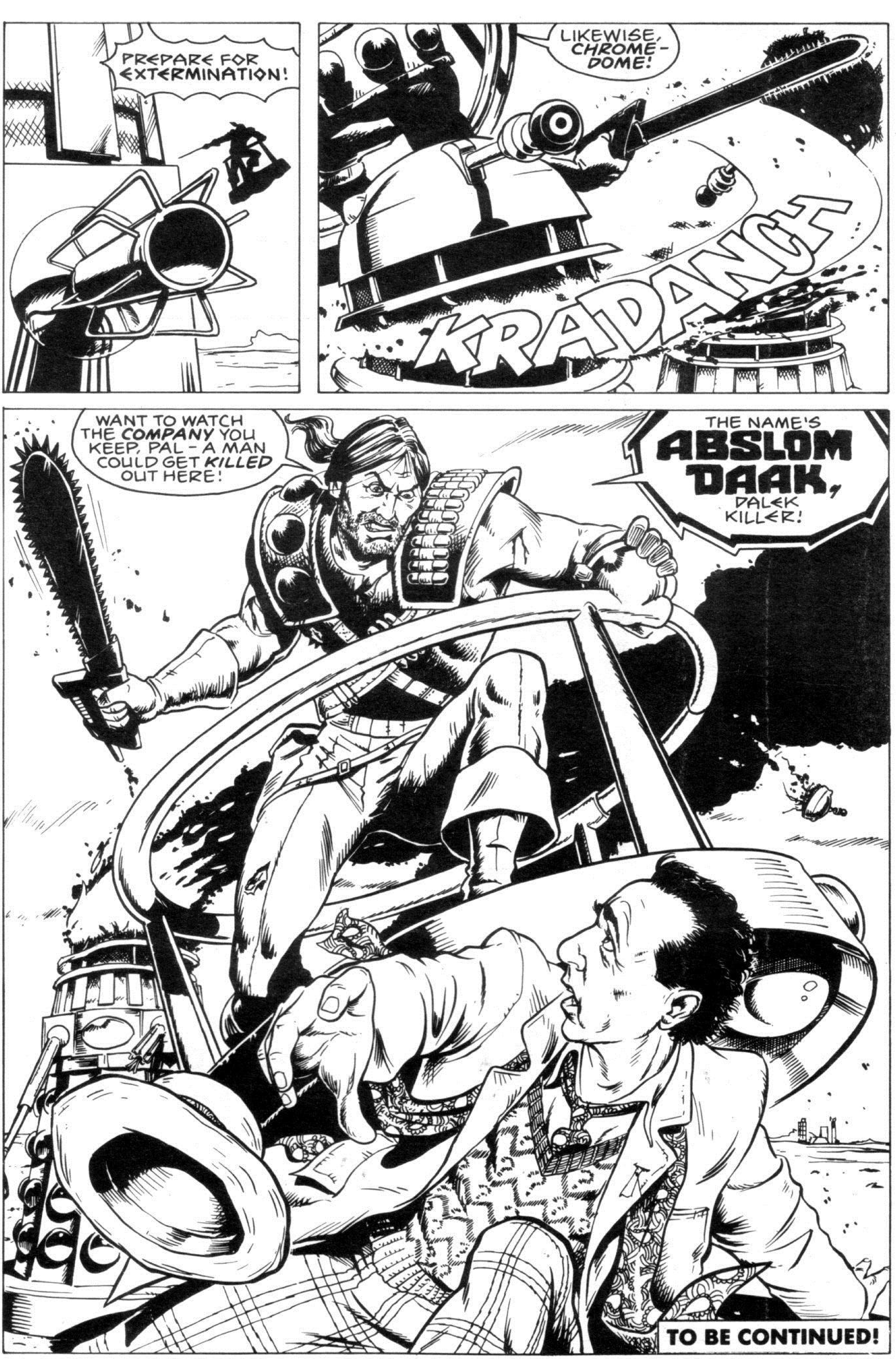

Nemesis OF THE DALEKS
EPISODE ONE
PLAWOOM
HUMANOID CREATURES ELIMINATED! RED ALERT CANCELLED! NOTHING NOW REMAINS TO HINDER THE DALEK MASTER PLAN...


"COMPLETION OF THE **DALEK DEATH WHEEL** IS ASSURED!"
EMPEROR ON THE BRIDGE!
REPORT! WHY HAS HELKOGEN PRODUCTION DROPPED BY FOUR UNITS?
THE ***HELKANS*** WORK AS FAST AS THEY ARE ABLE, HIGHNESS, BUT THEY NEED REST... ***FOOD!***


YOUR EXCUSES ARE INSUFFICIENT! LAXITY WILL NOT BE TOLERATED! **EXTERMINATE!**
AIEEE!
RZZZ
HELKANS WILL BE EXTERMINATED EVERY FIVE RELS UNTIL PRODUCTION RISES BY TEN UNITS! COMPLETION OF THE DEATH WHEEL IS IMPERATIVE. DALEK SUPREMACY MUST BE MAINTAINED...


"... NOTHING CAN BE ALLOWED TO PREVENT OUR TOTAL DOMINATION OF THE UNIVERSE!"
VWORP
VWORP
Oh DEAR. THIS DOESN'T LOOK LIKE MARUTHEA EITHER...
THOSE CHAPS OVER THERE ARE CERTAINLY NOT PARTY-GOERS... IT LOOKS AS IF I'LL HAVE TO CATCH BONJAXX'S BIRTHDAY ANOTHER TIME...
...YOU SEE, I RATHER FEAR YOU'VE LED ME ASTRAY AGAIN, OLD GIRL...
STILL, NOTHING LIKE A PLUME OF SMOKE TO PIQUE THE CURIOSITY... AND I DO SO HATE WASTED JOURNEYS.
I MEAN, YOU NEVER KNOW WHO YOU'LL RUN IN TO...


SHORTLY...
Hmm... AN IMPERIAL STAR SLAMMER... A DRACONIAN SHIP.
AND THIS CHAP'S A DRACONIAN PRINCE! WHAT'S A PAMPERED ROYAL DOING SO FAR FROM HOME AND HEARTH?
AN ICE WARRIOR TOO- AND A HUMAN! ALL DEAD CURIOUSER AND CURIOUSER...
MUST HAVE BEEN QUITE A SHOCK. ALL INDICATIONS ARE THAT THE SHIP WAS ATTACKED FROM —
HUMANOID INTRUDER LOCATED!
- BEHIND...
STAY WHERE YOU ARE!


PREPARE FOR EXTERMINATION!
LIKEWISE, CHROME-DOME!
KRADANCH
WANT TO WATCH THE *COMPANY* YOU KEEP, PAL – A MAN COULD GET *KILLED* OUT HERE!
THE NAME'S **ABSLOM DAAK,** DALEK KILLER!
TO BE CONTINUED!

YOU ON WHO

Write to: *You* on Who, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Due to the volume of mail received we simply CANNOT make personal replies, and letters may be edited. Full addresses are printed only where requested.

DISTURBING TRENDS

Firstly, let me say that I believe that Season 25 will go down in the annals of *Doctor Who* as a classic. Has anyone else noticed, though, a worrying contrast between Ben Aaronovitch's *Remembrance* and Terry Nation's *Genesis of the Daleks?*

Genesis, you will recall, was a very controversial story which included some vivid imagery, clearly demonstrating the horrors of warfare and the dangers of amoral scientific endeavour. At the time, I could not understand what all the fuss was about, as self-appointed guardians of our morals ranted and raved about cruelty and revolting experiments. What I do recall to this day, though, was sitting shouting at the telly for the Doctor to put those two pieces of wire together and finish the Daleks once and for all. At first, he could not do it, thinking that this would be an act of genocide, that the Daleks would unite as well as destroy. Only when he could see no other way was he convinced and returned to the bunker. I have always felt that as a young, impressionable teenager, I learnt an important lesson that evening.

Remembrance was a very different story. There were no pseudo-Nazis, no gas-filled trenches and the only laboratory held no more terrors than any other secondary school chemistry lab. In short, there was nothing for the Mary Whitehouses of this world to get upset about. And yet, the Doctor deliberately led Davros into a trap that ended not just with the destruction of the Daleks, but their whole solar system, with no more hesitation than if he were swatting a fly.

We have exchanged, it seems to me, the realistic violence in which people get really hurt, in which there are, there have to be, considerations of what is acceptable force and what is not, what is moral and what is not, for a mindless black and white sanitised violence in which no one really suffers, no one gets really hurt, planets just come and go.

Am I alone in thinking that this is wrong?

Andrew Day,
Southampton

VIDEO VIEWS (1)

I've just seen the Hartnell story *The Daleks* for the first time, released on video recently. Apart from *An Unearthly Child* shown during the five Doctors celebration this is the only other Hartnell story I've seen, my opinion of which is – fantastic!

My only question now is, when are the BBC releasing further Hartnell stories or at that more Troughton (although I know his era has very few complete stories). I do think that what is available should be put on the video market.

Out of the many Target novelisations available (and I have read quite a few) my favourite just happens to be a Hartnell story, *The Ark.* This is in the BBC Archives – any chance of seeing it in the near future?

Mike,
Dublin,
Ireland

VIDEO VIEW (2)

I have just bought the new *Doctor Who* video, *The Daleks,* featuring William Hartnell, and I thoroughly enjoyed it. The story by Terry Nation was superb and William Hartnell is now my favourite Doctor. I hope that the BBC will soon release more videos with him, (especially *The Dalek Invasion of Earth, The Chase* and *The War Machines)* instead of more Tom Baker.

Paul Russell,
East Kilbride,
Glasgow

VIDEO (3)

Isn't it great to see new BBC Video releases this month – especially a William Hartnell story at long last. Let us hope that this will mean that he gets the kind of recognition that he thoroughly deserves.

There are, however two aspects of the new releases that I for one don't care for. The first is that *The Daleks* is released in a two tape set with no provision for buying either of the tapes separately. There is absolutely no justification for this or the price tag of £20 (give or take a penny), as a consequence. The whole story, even with the themes would have fitted easily onto a three hour tape as the BBC used for *Quatermass and the Pit* a while ago.

My second 'gripe' is the fact that *The Ark in Space* was amongst the titles. I can only describe it as amongst the worst trash I have come across. The effects have to be seen to be believed as does the diabolical acting of all the visiting cast – especially Noah and Libri.

I can only conclude that the BBC has released this as final and clinching proof that the memory does indeed cheat (I remember *Ark in Space* as being brilliant) and that stories often heralded as classics are in fact many times worse than the most mediocre stories we get today (*Frontier in Space* being another prime example). If it was necessary to have a Baker release, then I would have preferred to see *Genesis of the Daleks, The Seeds of Doom,* or *Image of the Fendahl.* Tom Baker is still my favourite Doctor.

Sylvester McCoy has conclusively proved himself as one of the most popular Doctors. In some ways I would even like to see him beat Tom Baker in next year's poll, as this will be one of the elements that could persuade the BBC to have more faith in the programme. The way Season 26 is shaping up, it could easily beat Season 25 and put Sylvester clear out in front in the eyes of the majority!

Ian Linsley,
27 St Mary's Crescent,
Whitby,
North Yorkshire
YO22 4ER

CORRECTION!

In the *Off the Shelf* column in **Doctor Who Magazine 149,** Gary Russell invites having factual errors that he has made pointed out. I should like the opportunity to clear up the incorrect statements he made in that same column and in the one in **Issue 146,** concerning my encyclopedia series.

From my first conversation with Knight Books I pointed out that I wished to make extensive revisions to the first volume before it appeared in paperback and explained the apparent

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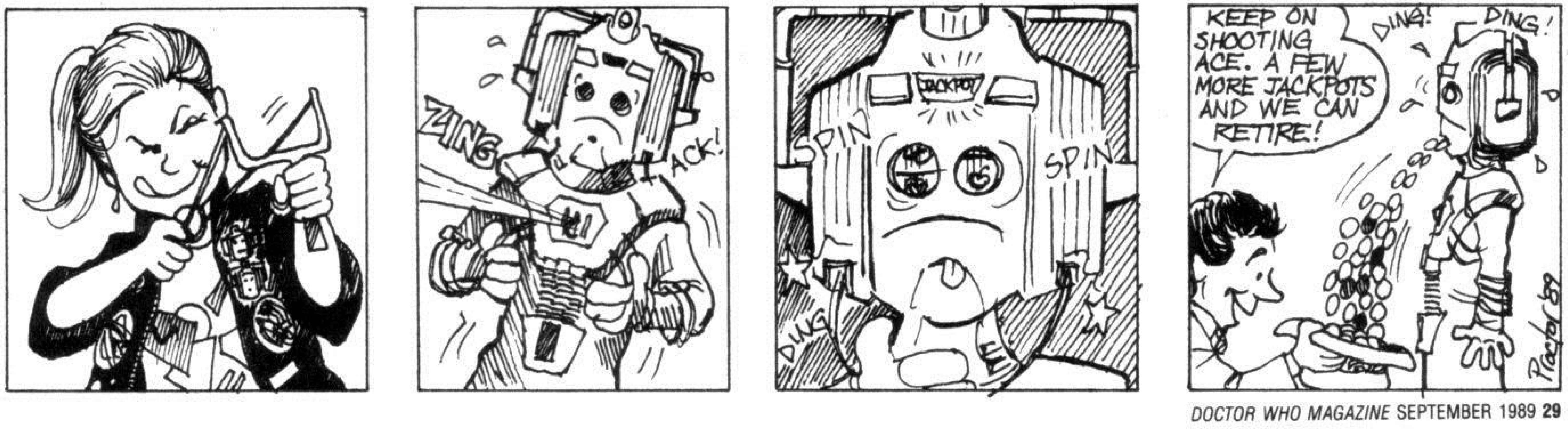
ZING
ACK!
JACKPOT
SPIN
SPIN
DING
KEEP ON SHOOTING ACE. A FEW MORE JACKPOTS AND WE CAN RETIRE!
DING!
DING!
Procter '89

Cartoon by Martin Procter

omission of *Castrovalva* and several other entries owing to a computer error. However, a breakdown in communication occurred when staff there changed soon after that initial contact and thus my present editor did not become aware of the work over which Gary and I had laboured long hours, until after I returned the proofs to her. There was and is no attempt to rip off purchasers of the series; though I would readily admit to being happier with the second volume than I was with the first.

Stephen James Walker is not my assistant; like Gary he is a knowledgeable enthusiast of the series and along with Gary someone whose 'second opinion' I value. If anyone could be considered to be an assistant on the project then it would be the indispensable Deanne Holding, who exhibits undue patience in typing up my writings.

Finally, whilst it is planned that omissions from and errata in the main work will be included in the final volume, which will deal primarily with the travels of Sylvester McCoy's Doctor, it is not and never has been the intention to give it such an uncommercial title as the one suggested in the column.

David Saunders,
Harrow.

ROLE-PLAYING

I have been reading your magazine ever since it first appeared and never felt the inclination to write to the magazine until I read the comment at the end of the letter column in **Issue 148** inviting views on the FASA *Doctor Who* role playing game. I have been playing RPGs for approximately eight (The *Doctor Who* game for rather fewer) years and so some of what I am about to say may be a little technical but since the magazine has been promising an article on the game for some time, I assume that there is someone there who will know what I am talking about.

The presentation of the basic game set is excellent, with the vellum-like covers illustrated with pseudo-Victorian flourishes and well served for photographs throughout the three books. The novice player is also carefully introduced to RPGs by the Players' Manual, rather better than most other games.

Unfortunately, the problems start from very early on: Player generated characters are far too powerful in comparison to pregenerated characters. That most feared of RPG character types, the purpose built killing machine, becomes all too feasible.

Secondly, the combat system, a fairly comprehensive action point based system, is far too detailed and complex for a game based on something like *Doctor Who.* Given that the programme has contained instances like *Warriors of the Deep* where humans and Sea Devils stand in opposing lines, shoot at each other and find themselves unable to hit anything, such a complex system seems incongruous. The system slows play down considerably and, like the programme, the game depends on fast pacing and atmosphere, not detailed blow-by-blow resolution of combat. In its favour though, the combat system is suitably deadly, strongly discouraging players from acting in an atypical manner by reaching for some firepower.

The skill use mechanics in the basic game system are elegantly simple but comprehensive and a plausible rationalisation of time travel and TARDIS use is provided. The background provided is reasonably well done but the game statistics for the Doctor's companions are a little patchy (eg Peri is listed as having a rudimentary knowledge of archaeology as her only significant skill, missing the fact that she is supposed to be a botany student), and some are left out completely (eg Steven Taylor).

The basic conception of the Dalek, Master and Cyberman source books is quite ingenious, with separate Player and Referee books. The latter contains the truth about Daleks in game terms and the former containing a judicious amount of misinformation, representing the truth as it is commonly accepted. However, the source books contain some assertions which directly contradict previously stated *Who* history. For instance, the Cybermen sourcebook claims that the Mondasians became Cybermen not to maintain their falling lifespans but because they faced a war with an alien race. Nor are the contradictions restricted to the source books. The background given in the basic game for the Sontarans clashes with that outlined in *The Time Warrior.*

They also contain details which, while not actually running contrary to accepted continuity, are highly contentious. They claim for example, that the Meddling Monk is an earlier incarnation of the Master or that Adric is not actually dead but was rescued at the last moment before the Freighter hit Earth by another Time Lord! Granted, the very nature of RPGs tends to demand more explanation for some elements of *Doctor Who* than the programme has provided, such as a possible explanation of how the Master escaped from the flames on Sarn, but embellishments like those mentioned are rather gratuitous.

The plots of the scenario books themselves are generally quite good, *The lytean Menace* and *The City of Gold* particularly so, usually capturing the atmosphere and feel of the programme but are pretty poorly illustrated with the exception of *The lytean Menace.* In addition and very welcome are the pregenerated, non programme characters and expanded descriptions of characters from the programme. Unfortunately, companion details vary from one book (Source book or scenario) to another. Monsters do not escape: The Master and Dalek source books have differing descriptions of the Ogrons.

To conclude, the basic design of the game is pretty sound but its extention has been badly flawed by inaccuracies, contentious additions to background, lack of consistency and an inappropriate combat system and general lack of attention to detail, among other problems. None of them are insurmountable but, on the other hand, should not be present in the first place and to rectify them requires a fairly high amount of knowledge, both of *Doctor Who* and of RPGs, and more importantly, much free time. Still, it is less work than designing a game yourself from scratch. I would be very interested if anybody else were to make a second attempt at producing a *Doctor Who* RPG but the current one is at least better than nothing.

Kin Ming Looi,
London N2

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DATA COILS

Postcards and brief entries only please, stating name, address and likes. Hey, we know you like *Doctor Who,* so you can leave that bit out, OK? Letters to this page will be fed to the Great Architect.

TIM ARNOLD 6 Naildown Road, Seabrook, Hythe, Kent CT21 5SY. 14, seeks Australian male pen friend of similar age. Also interested in *Home and Away, Star Trek.*

BEN BAKER 2 Sunnyside Terrace, Sunnyside Lane, Balsall Commons, Coventry CV7 7NX. 11 years old, also likes *Red Dwarf.*

ADRIAN BARBOUR 72 Dowland Road, Aghanloo, Limavady, Co. Londonderry, Northern Ireland. Seeks 16/17-year-old boy or girl who is a 'traditional' *Who* enthusiast.

PAUL LUTTMAN 8 Hollingworth Way, Wrestham, Kent TN16 1BS. 16,
looking for US pen pal, preferably male. Interests include *Who,* Freddy Krueger, Schwarzenegger.

STEPHEN NICHOLSON 112 Ivy Avenue, Oldfield Park, Bath, Avon BA2 1AN, wants to hear from any *Who* fans in the Bath area with a view to setting up a non DWAS local group.

ADAM PEDERSEN The Chaise & Pair Inn, High Street, Barkway, near Royston, Herts SG8 8EA. 13, collects merchandise, would like to hear from anyone of similar age, totally mad on *Who!*

DAVID SPRAKE 17 Cavalier Walk, Yeovil, Somerset BA21 5UJ. 19, seeks penpal of same age, absolutely anywhere, likes Sixth Doctor, *The Bill* and also likes Frobisher . . .

ADDITIONAL INPUT

Matrix Data Bank, Issue 150: Sheard's first appearance was as Rhos, but in 1966 and not 1965. Doctor Summers was the medical doctor at Stangmoor Prison, not the operator of the Keller Machine. *Pyramids of Mars* was 1975, not 1976. Also I feel sorry for Nicholas Tait whose keen eyesight has left him being told that his memory is playing tricks. There was certainly an extra wearing a Draconian costume in *Destiny of the Daleks,* a huge, bald, black gentleman I believe. So costume yes, mask no. But this should have been pointed out. And – a casualty of doing things over phone lines – the composer mentioned should be Paul Bonneau, not Bono.

Nostalgia: *Tomb of the Cybermen:* the credits for help with model work on this were omitted, thanks should go to Gary Wales, Emma Jeffrey, Neale Montague, Morris Barry, David Howe and Neil J. Murphy.

Location Guide, Issue 151: *The Daemons,* BBC 2 should read BBC 3. *The Sea Devils'* emergence from the sea was filmed at the easterly point of the Isle of Man, not westerly point of Whitecliffe Bay.

Additional Input compiled by BOSS.

NEXT ISSUE: Down in the Dapol Dalek factory, things are on the move – we have a special report, plus the second part of our *Nemesis of the Daleks* epic. John Nathan-Turner gives his annual preview of the forthcoming Season and we bring you the second part of our *Doctor Who* location guide.

There's also an introduction to another new series for DWM on Lost Stories – material that was commissioned but never made the final leap to our television screens over the last twenty-five years. With the twenty-fifth anniversary of the *Doctor Who* comic strip approaching, we also look back on its many highlights, interviewing many of the artists involved. Plus all the usual news, views and strange bits. That's Issue 153, on sale 14th September – order a copy TODAY!

DATA COILS

Data Coils will be changing from Issue 154, to incorporate material currently featured in Rel Time. We've been so overwhelmed by entries for both columns that there simply hasn't been enough room to print all the entries received without doing it at the expense of new material specifically about *Doctor Who.*

From Issue 154, Data Coils will be *Doctor Who Magazine's own* special Classified page for readers, which will enable you to list your personal entry, club or convention. If you want to put something into this new page, a single entry costs 90p a word and will appear under the Personal, Event or Club heading. Multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. If you don't want to list your address, box numbers cost £5.00 each – replies will be forwarded weekly. Prices include V.A.T.

The change will mean you can be sure that your entry will appear, rather than be 'first out of the bag' as is the case with club and Data Coils at present, because of space.

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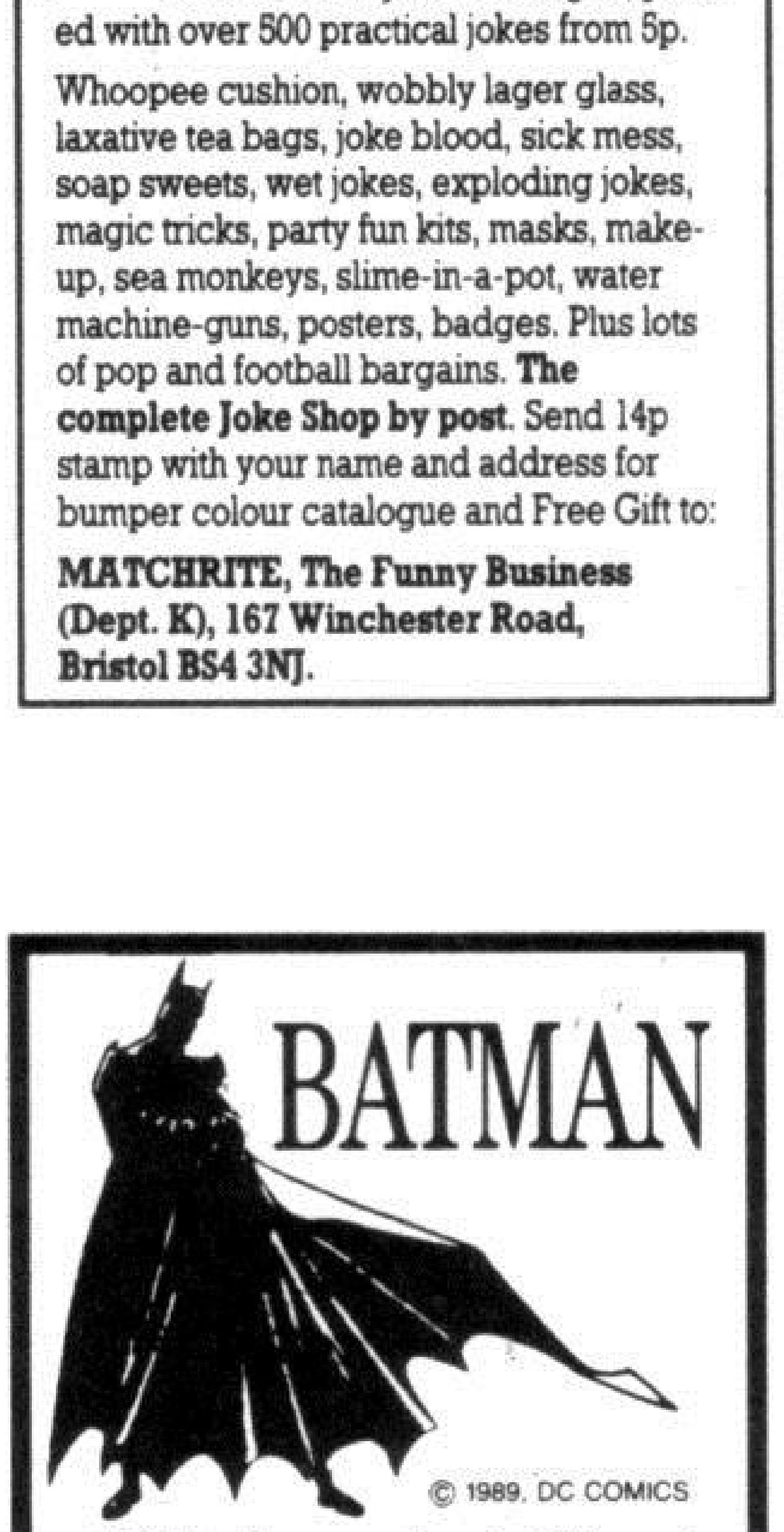

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OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print . . .

Difficult though it may be to believe for some of our younger readers, there once was a time when we fuddy-duddy fans of Target books doubted that the good old Hartnell stories would ever see novelisation. This may seem laughable these days but ten years or so ago, fans ended up writing novelisations themselves. In the case of *The Daleks' Master Plan,* it fell to an Australian lady named Rosemary Howe, who produced a magnificent publication, an off-shoot of Australia's excellent fanzine *Zerinza,* which told the story of eleven of those twelve classic episodes, with *Mission to the Unknown* thrown in for good measure. Rosemary opted not to bother with *The Feast of Steven* Christmas episode because she felt, quite rightly, that it jarred the narrative very badly, was completely irrelevant and, most importantly, was absolute dire rubbish.

However, Target have gained permission to novelise this story at last and it will be appearing as two books in the late autumn. The adaptations of Terry Nation and Dennis Spooner's scripts have been carried out by John Peel, who also wrote *The Chase,* which was released last month.

Terry Nation once claimed that he did not really approve of things like the *Doctor Who* Appreciation Society, because of its members' unnerving attempts to tie up every loose end of continuity and moan loudly if things were inexplicably altered. John Peel was one of the greatest exponents of this, so his selection as adaptor of the scripts is highly ironic but, above all, a stroke of sheer genius. To take a story such as *The Chase* and turn a mediocre (at very best) tv script into an enthralling and charming book is little short of miraculous.

As a television story, *The Chase* has very little indeed to recommend it. It is basically six essentially unconnected little set pieces that are linked by a group of time-travelling Daleks pursuing their old enemy. In it, the TARDIS crew visit Aridius – a desert planet populated by men in silver leotards with tea-cosies on their heads and bulbous limp-tentacled 'terrors'. There's a visit to the Empire State Building, where they meet a stereotyped American tourist who tries to chat up a a Dalek, and a trip to the *Mary Celeste,* where rejects from *The Onedin Line* are scared into jumping overboard. After a trip to a fairground Haunted House the crew eventually confront a robot double of the Doctor on the planet Mechanus. Contrary to its name, this is a jungle planet full of lethal hyperactive duvets where the Daleks go into battle against a bunch of robots imaginatively called Mechanoids.

If all that makes you think *The Chase* sounds like six of the very worst episodes in twenty-six years, you're dead right. Its only real importance to the *Doctor Who* mythos is the sad departure of Ian Chesterton and Barbara Wright and the introduction of pilot Steven Taylor.

Somehow, John Peel has taken all this plus Terry Nation's original scripts (as reported in **DWM Issue 144,** there were many changes to these before the story got to the screen) and turned out a story of quite exciting plots and sensible themes. By far the best portions of the book, as with the tv version, are the first and last segments. The Aridius segment has been greatly extended and improved (although not seeing the tea-cosies has helped enormously), with the alien characters having a degree of motivation and intelligence not granted to them on screen. Similarly, the monsters that want to devour them come across as a great deal more menacing than I would have thought possible.

The Mechanus section is terrific fun, lots of good old charging around the landscape, dodging the duvets and defeating the Robot Doctor very convincingly. Then there's the enforced visit to the Mechanoid City where they meet future companion, Steve. The only omission from Steven's bit is his toy panda Hi-Fi, who confusingly makes an appearance in the subsequent novel, *The Time Meddler*. Finally, we say goodbye to Ian and Barbara in an absolute tear-jerker of a scene that really for most early fans (and I believe John Peel would include himself here) marked the end of an era in the programme's history, after which it was never the same.

Another excellent use of continuity here is in the Dalek camp. Firstly, John creates for himself a Dalek hierarchy that he maintains in his subsequent novels, with the Dalek Prime back on Skaro, and the Dalek Supreme (ie the Black Dalek) leading the away missions.

He also has Taranium as the essential element for the Daleks' Time Machine –

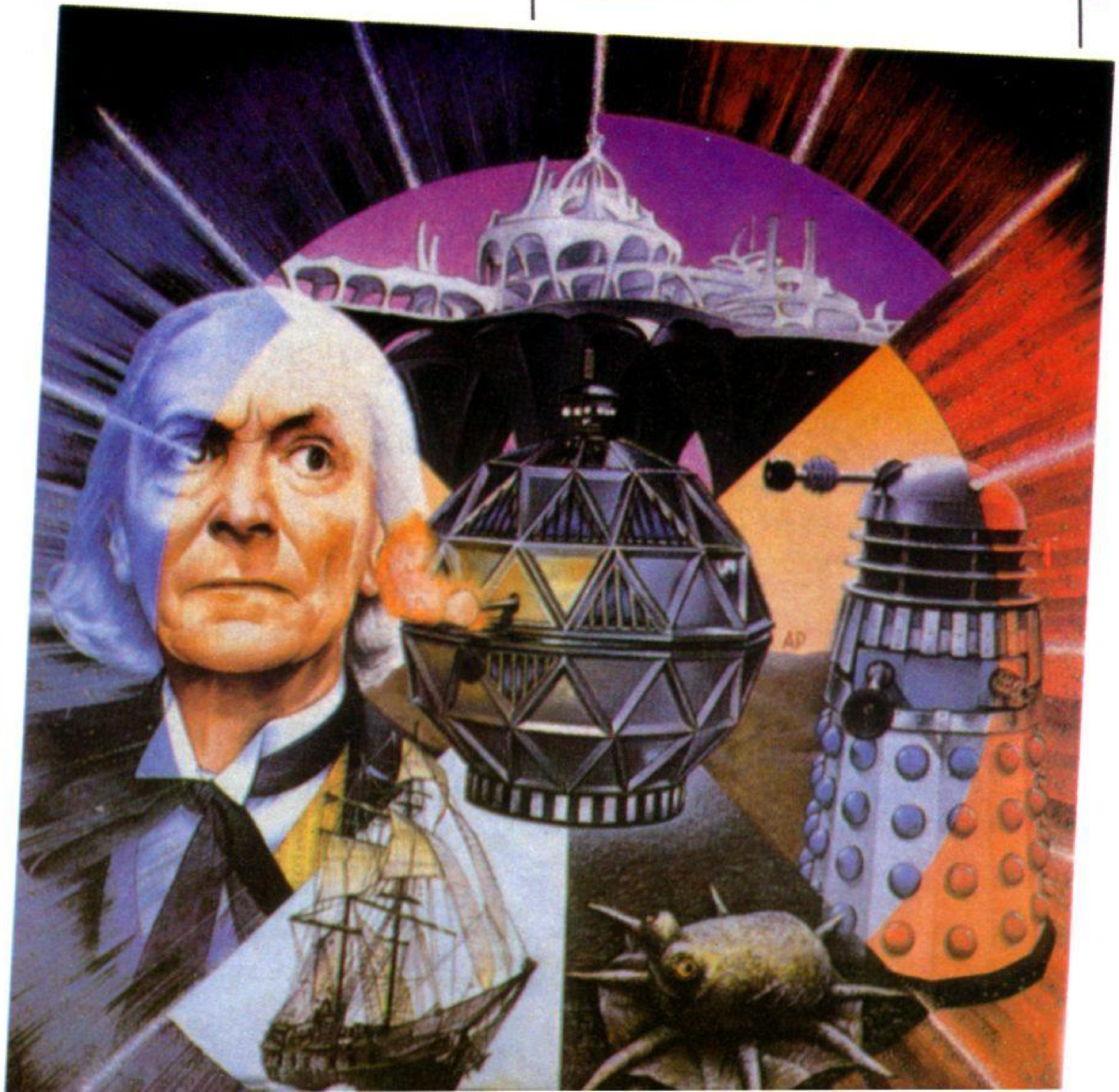


Photo © Barry Newbery

he thankfully avoids Terry Nation's acronym DARDIS (presumably Daleks Are Rusty Dustbins In Space, unless anyone has a better suggestion) – Taranium of course being the backbone of the story of *The Daleks' Master Plan.*

Overall, *The Chase* is a terrific book, a vast improvement on the televised version, and a good use of the medium, written by someone who not only knows what works best in the programme but is professional enough not to go overboard where less experienced folk might have got carried away.

THE DALEKS' MASTER PLAN

The Daleks' Master Plan comes in two volumes. Volume One, subtitled *Mission to the Unknown,* starts off with a recap of the end of *The Myth Makers,* introducing Katarina, along with the wounded Steven and desperate Doctor. From there it goes into the actual one-off episode of the book's title, where SSS Agent Marc Cory discovers the Daleks' evil plan to destroy all life in the galaxies and therefore become absolute masters of space and time. He also discovers that aiding the Daleks is a human guilty of treason on a tremendous scale. Cory is killed before he can send his message, but the Doctor eventually discovers it.

This first book sets up the master plan itself, introduces us to the main protagonists in the shape of Mavic Chen, Guardian of the Solar Systen, Katarina and Bret Vyon, companions of the Doctor, both of whom die tragically, trying to avert disaster. Above all there's Sara Kingdom, the SSS Agent (and sister to Bret) who eventually realises the truth and agrees to join forces with the Doctor.

The second book, *The Mutation of Time,* starts some six months later, (rather neatly providing a writer of future non-tv novels the scope to use Sara Kingdom as a true companion outside this story) where Sara is plagued by guilt-ridden dreams of her dead brother, Bret, whom she shot. (A fact which John rather frequently chucks our way with all the subtlety of a brick through glass!)

Determined not to get involved with the Daleks' plan, because he has the Taranium core, the Doctor starts visiting other places, including a police station (the in-jokes were appreciated, if again a little unsubtle), and an American film set in the Twenties, starring amongst others The Keystone Cops and Marlene Dietrich.

Then after a diversion to Lords for cricket, the Doctor discovers what he thinks is the Daleks on his trail. It is in fact his old foe, The Meddling Monk after vengeance, but on arrival in ancient Egypt he does indeed meet up with the Daleks, led by a Red Dalek who have another bash at getting the Taranium back.

It having succeeded, it is up to the Doctor, Steven and Sara to return to Kembel, where it all started, and win. Needless to say they do, but the cost is high.

John Peel has turned out three excellent books, best of the year so far, all wrapped up in covers by Alister Pearson, which are attractive (*The Chase*), a bit too cluttered (*Mission to the Unknown*) and the best he's ever done (*The Mutation of Time*). Loved 'em all.

Russell's Rateometer:

The Chase: ▮▮▮▮▌

Mission to the Unknown: ▮▮▮▮

and for the first time ever:

The Mutation of Time: ▮▮▮▮▮

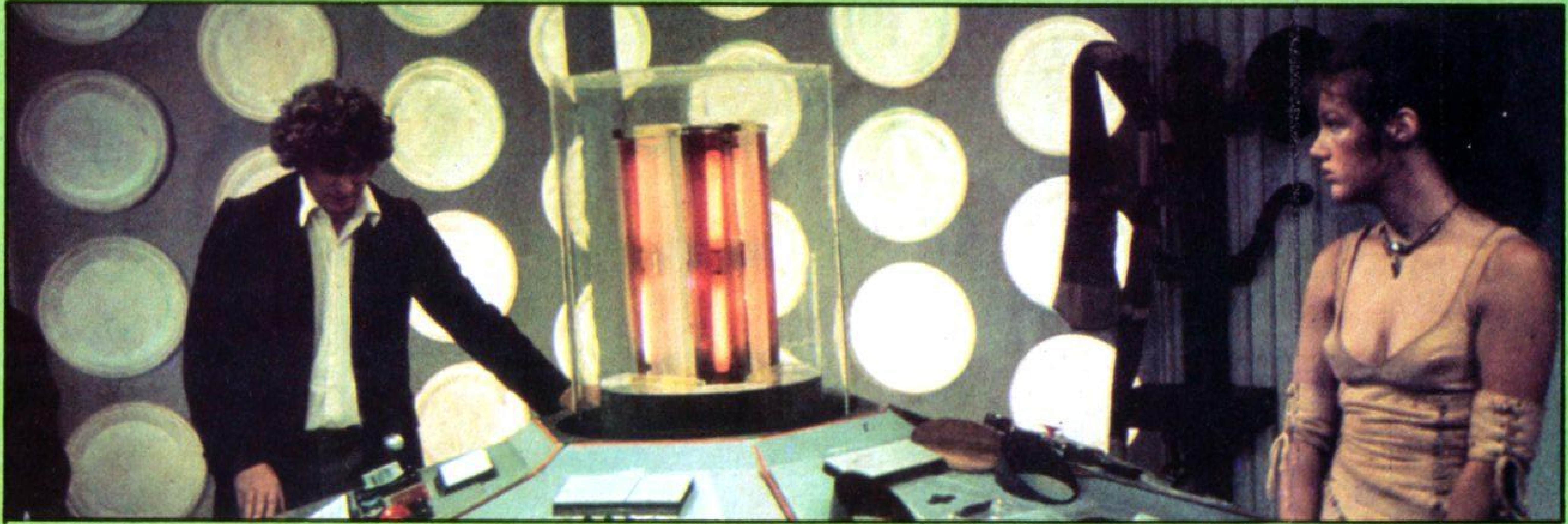
Finally this month, as promised, a quick round-up of some recent fanzines I've been sent.

Apart from the obvious quality fanzines such as *Private Who* and *The Frame,* I've also come across a few, what I would term, 'real' fanzines. Cheap, black and white, A5 sized magazines, where enthusiasm is more important than gloss, pages are typed by hand rather than machine and irreverence rules. This is certainly the case with *Mini Skirts etcetera* – produced from 18 Lychgate Avenue, Stourbridge, West Midlands, DY9 0TS – where Richard, Robin and Matthew throw caution to the wind and include in their first issue a guide to writing Target novels the Terrance Dicks/Malcolm Hulke/Bill Strutton/etc way. Very funny, especially the Ian Marter version. Personally, I'd recommend the mag on this article alone, but trivia freaks will enjoy the 'league table of interesting figures'. Production is, on the whole, good – I recognise the tell-tale look of an Amstrad PCW there – so I'd recommend grabbing a copy, £1.32 including post and packing.

A new type of fanzine comes in the shape of Allan Toombs' *The Tomb* (I sense a pun here) which is fan fiction presented entirely in comic strip form. Consequently the contents are varied, as both art and script quality fluctuate quite dramatically. For instance the idea of 'Dual' is good, but the art lets it down. Derek Gray's 'Rogue' is well drawn but the story isn't very worthwhile (ie it's too short). On the whole, it is a very necessary type of 'zine and being a comics fan, I await future issues eagerly. *The Tomb* can be got from Alan at 50 Ambler Road, Finsbury Park, London N4 at £1.25. Nice cover by Jamie Woolley, by the way.

Over the next couple of columns, we'll be looking at the first novels from the most recent tv season of *Doctor Who* plus, at last, the second of Titan Books' *Doctor Who* Script Books, *The Tomb of the Cybermen,* which is scheduled for release on August 29th, closely followed by *The Talons of Weng-Chiang* in September.

EPISODE GUIDE



SEASON 15: TOM BAKER

Code	Story Guide	No. of. Episodes	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
4V	**HORROR OF FANG ROCK** by Terrance Dicks Dir: Paddy Russell Prod: Graham Williams	4	Terrance Dicks	130			3.9.77 24.9.77	Recorded at BBC Pebble Mill, Birmingham. Colin Douglas played Reuben.
4T	**THE INVISIBLE ENEMY** by Bob Baker and Dave Martin Dir: Derrick Goodwin	4	Terrance Dicks	134			1.10.77 22.10.77	K9 Mark I joins, voiced by John Leeson. Frederick Jaeger played Professor Marius.
4X	**IMAGE OF THE FENDAHL** by Chris Boucher Dir: George Spenton-Foster S.E.s: Robert Holmes and Anthony Read	4	Terrance Dicks	53			29.10.77 19.11.77	Wanda Ventham played Thea Ransome.
4W	**THE SUN MAKERS** by Robert Holmes Dir: Pennant Roberts S.E.: Robert Holmes	4	Terrance Dicks	123			26.11.77 17.12.77	Henry Wolf played The Collector, Michael Keating, Gaudry.
4Y	**UNDERWORLD** by Bob Baker and Dave Martin Dir: Norman Stewart S.E.: Anthony Read	4	Terrance Dicks				7.1.78 28.1.78	Major experiment in the use of CSO. This re-working of the legend of the Golden Fleece featured Alan Lake as Herrick and Imogen Bickford-Smith as Tala.
4Z	**THE INVASION OF TIME** by David Agnew (Graham Williams and David Weir) Dir: Gerald Blake	6	Terrance Dicks	44			4.2.78 11.3.78	Leela leaves along with K9 Mark I and K9 Mark II is unveiled. John Arnatt played Borusa.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).